THE ZOMBIES FINALLY GET IN THE ROCK AND ROLL HALL OF FAME! p.18

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM MARCH 2019

TOM TRIBUTE

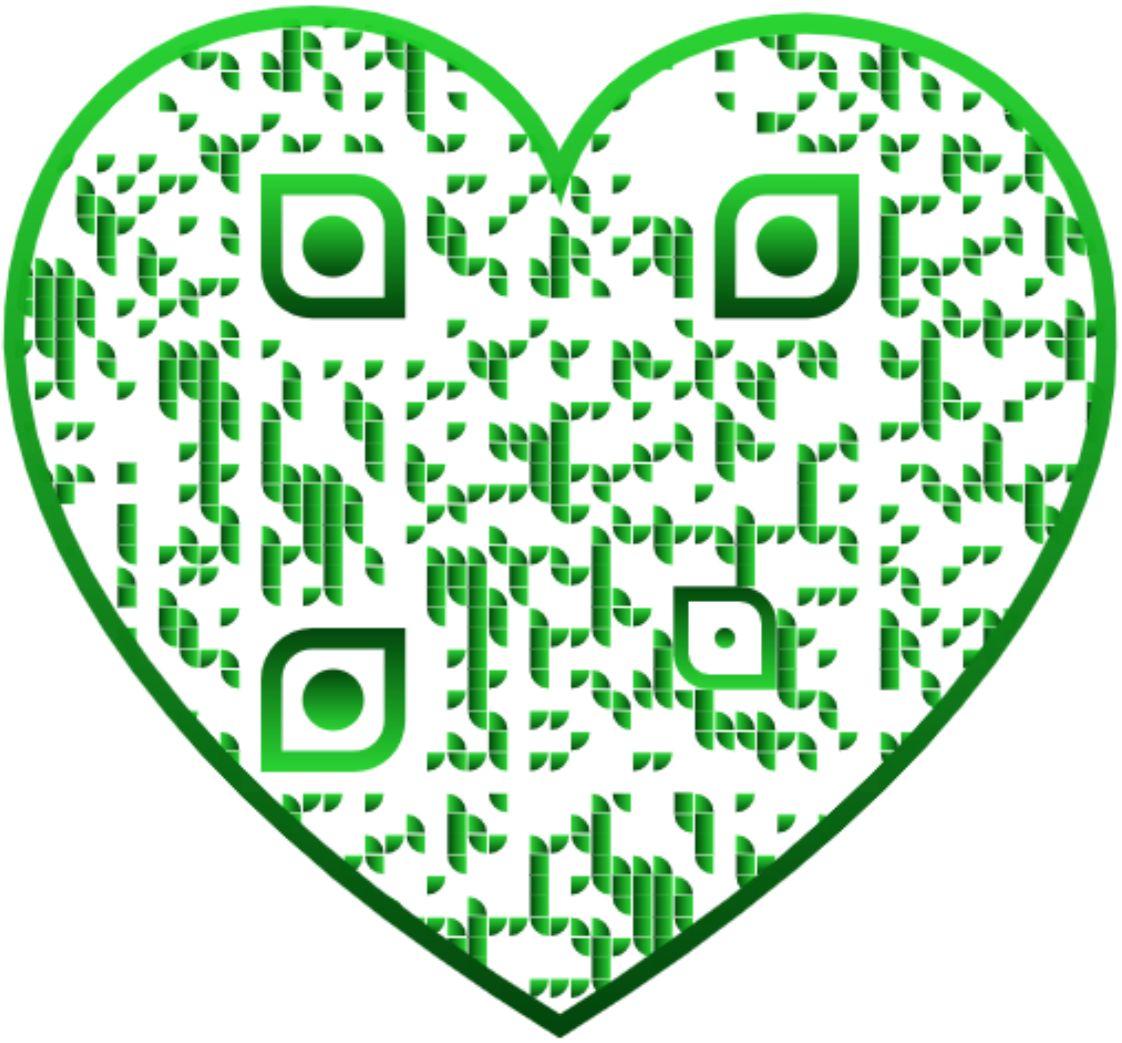
Heartbreakers Mike Campbell and Benmont Tench talk about recent box set compilations that help define Tom Petty's legacy. **p.56**

Plus!

10 ALBUMS THAT CHANGED MY LIFE
Bestselling author Lee Child

WHERE ARE THEY NOW?
Aldo Nova

CELEBRATION OF FOLK
John McCutcheon's Seeger tribute



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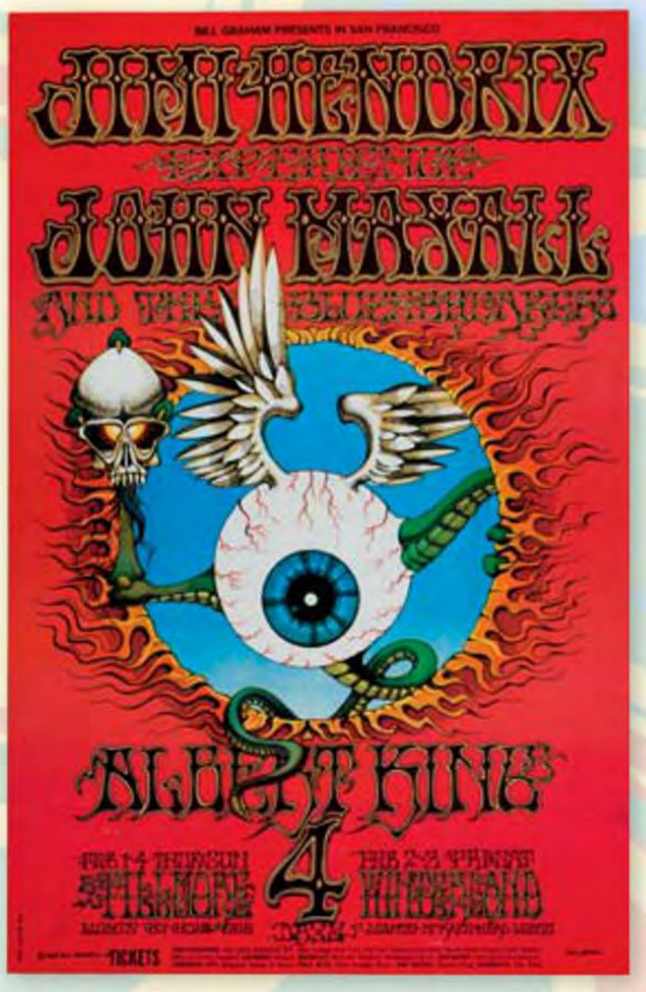
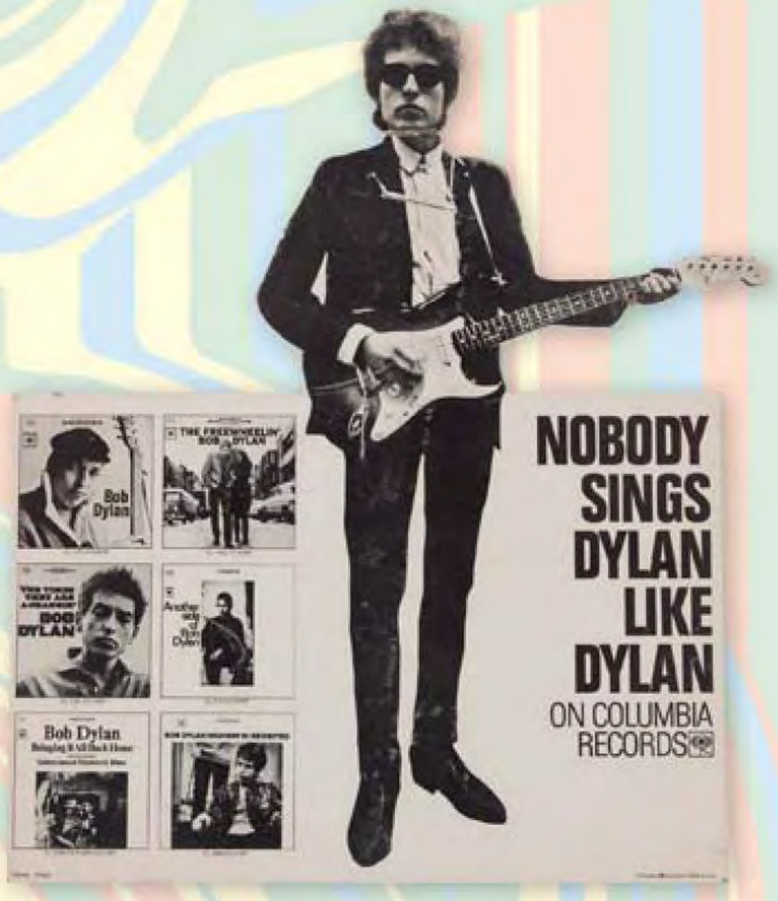


Jimi Hendrix Experience/
John Mayall Fillmore/Winterland
Concert Poster (1968)
Opening Bid $500



Bob Dylan Promotional Stand-Up
Counter Display
(Columbia Records, 1965). Very Rare
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Whitney Houston Personally Owned
and Screen Worn Versace Istante
Leather Jacket (1999)
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GOLDMINE MAGAZINE PODCAST

Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

A list of recent *Goldmine* podcasts:

Episode 43: Foghat drummer Roger Earl starts up the project Earl & The Agitators All Star Band with guitarist Scott Holt, and both musicians join the podcast to talk about it.

Episode 42: Drummer Kenney Jones tells the story behind the 1968 Small Faces' album, *Ogdens' Nut Gone Flake*.

Episode 41: The outcome of Record Store Day's Black Friday is the subject of this episode and who better to discuss it than RSD co-founder Michael Kurtz.

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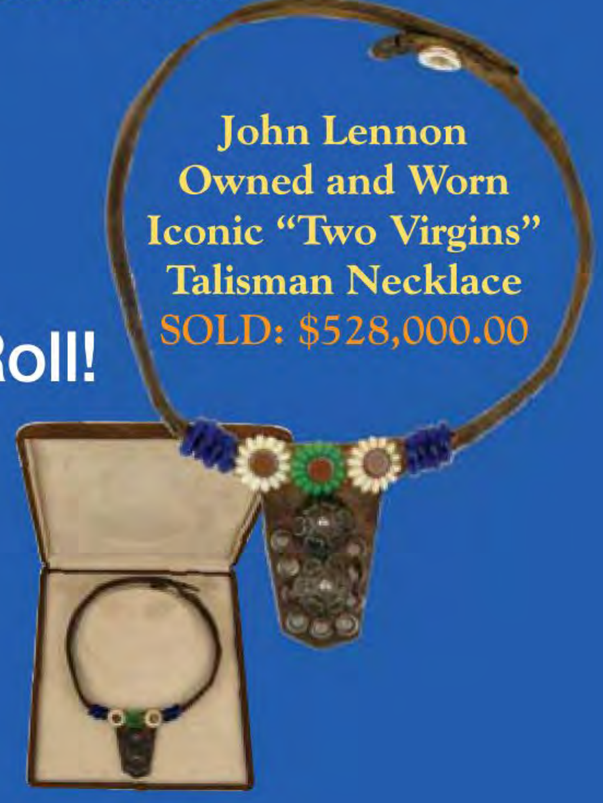

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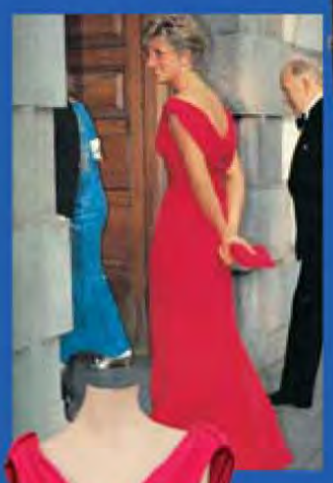

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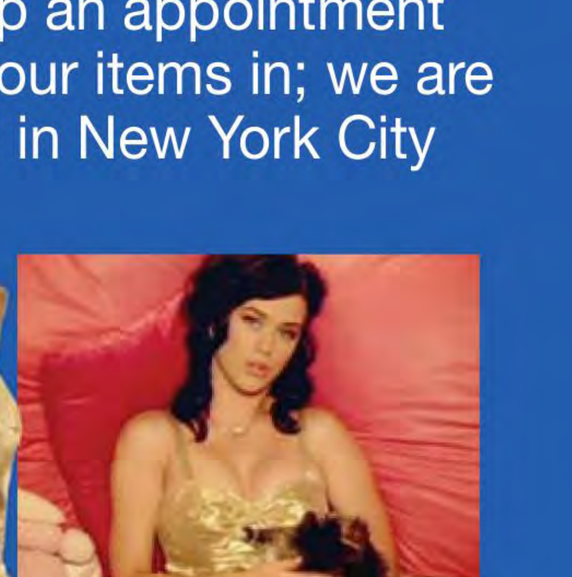

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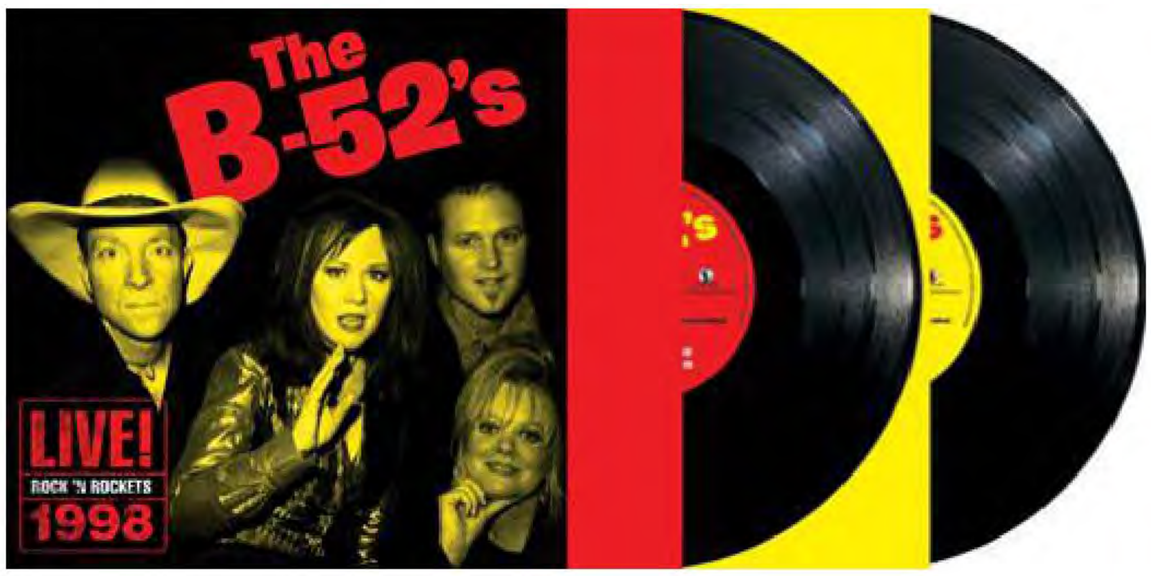

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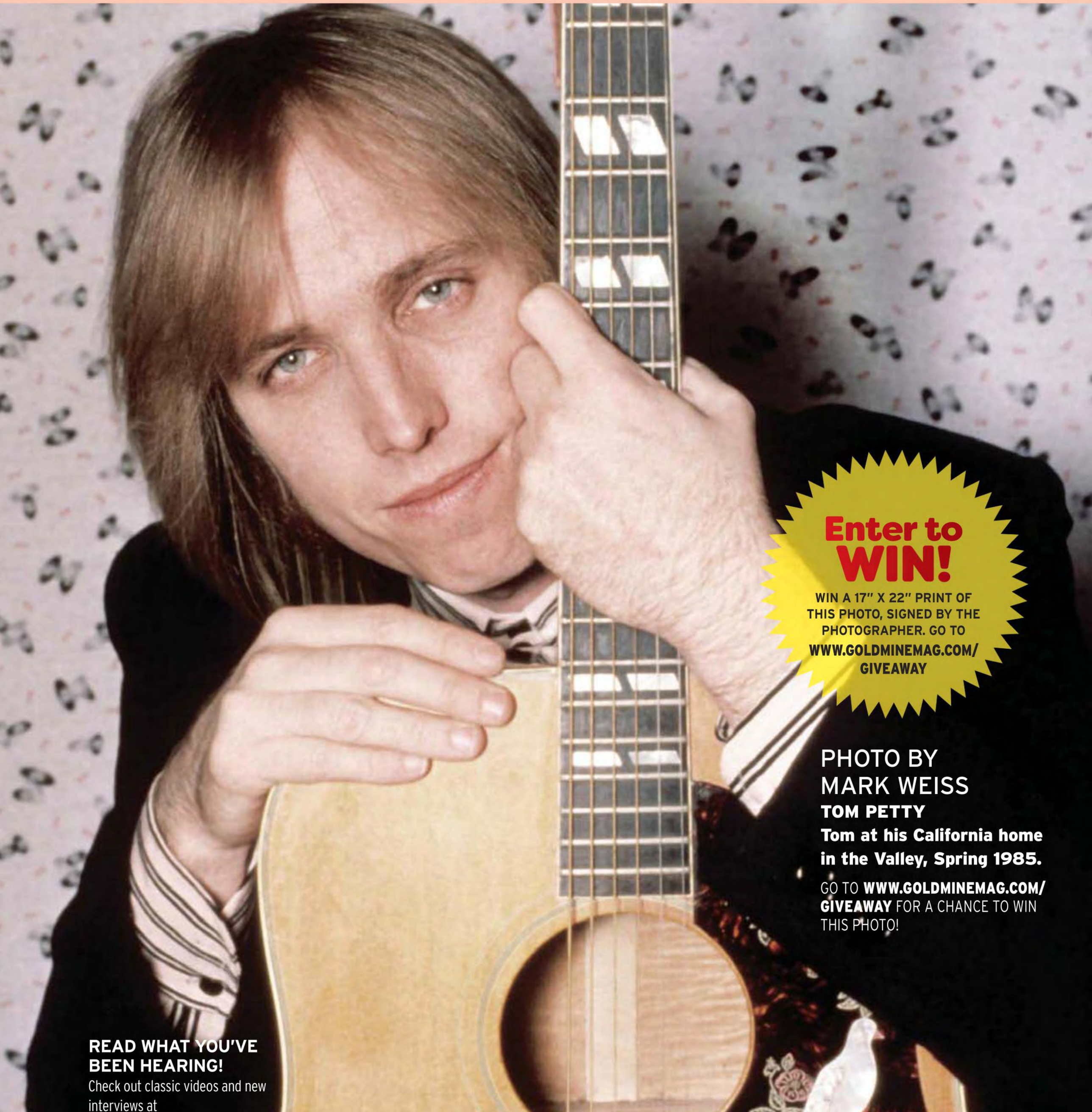
CD



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TOM PETTY

Tom at his California home in the Valley, Spring 1985.

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ROCK SCENE

SPIN CYCLE

ALL IN THE FAMILY

BY DAVE THONPSON

The British band Family (L-R: Tony Ashton, Roger Chapman and Jim Cregan) performing onstage during their prime. And the newly released box set, *At the BBC* (bottom right).

It's one of the most heartfelt laments of the modern collecting age. Whenever a new box set appears on vinyl, the CD obsessives cry, "What about us?" And whenever one appears on CD...

In fairness, a lot of the latter are now so voluminous that a vinyl equivalent would be all-but-impossible. How many LPs, for example, would Pink Floyd's *The Early Years* have demanded? And what would have been the point, anyway, considering the bulk of the best stuff was on DVD?

Something about **Family**'s newly released *At the BBC* box (Madfish), however, simply screams out for a waxen replica. Seven CDs wouldn't translate to too many discs (a dozen, maybe?), and think of how great they would look, lined up alongside the rest of the records. In life, Family released just seven albums, with 2013's *Once Upon a Time* collection adding two more CDs worth of rarities. A vinyl BBC box would double that total, and it's no more than Family deserve.

This new set rounds up everything that has previously appeared across the band's past BBC live and session collections, plus 20 previously unreleased recordings, including two complete (and fabulous) sets from 1968; odd cuts omitted from previous session releases; and the band's 1969 appearance on the BBC's legendary *Colour Me Pop* TV show—audio only, but at least it's here. There are, the accompanying hardback book admits, still a number of missing BBC recordings, including two from Family's maiden session in 1967. Otherwise, however, this is as complete as it gets, and it's magnificent.

With everything laid out in chronological order, the seven audio discs truly capture not only the best of Family, but also Family at their best. Deathless though their regular albums are, it was in the live environment that the band truly soared, and that mood persists through both the concert broadcasts included here, and the session recordings, as well.

Remember, they too were recorded under more-or-less live conditions, working against the clock to squeeze all the songs into a couple of hours of studio time, and the 24 sessions that Family recorded still rank among the most compulsive that any band taped for the BBC—this is an archive that has been crying out for a thorough examination since the BBC first began releasing sessions on record, back in the mid-1980s, and its omission from the last box set was probably that set's only flaw. Now we know why, and the wait was worthwhile.

The sound quality isn't always pristine—lost by the BBC itself, several sessions seem to have been sourced from private collections, taped from the radio at the time of broadcast. There are clipped starts and finishes, a hint of distortion here and there, but hey, they simply add to the overall mood of the package. Add the aforementioned hardback book, likewise packed with both professional and

DAVID WARNER ELLIS / CONTRIBUTOR / REDFERNS / GETTY IMAGES

amateur photos, and a DVD stuffed with five separate BBC TV broadcasts, and Family *At the BBC* has to rank among the most essential BBC collections yet released. And it looks great, too. (But a vinyl version would look even better.)

Still on the subject of CDs that should be vinyl, another popular topic on sundry forums is devoted to 1990s/2000s-era albums that have yet to be reissued on LP. Spin Cycle's own contribution to this topic has never been vast, but it has been shortened even further by the recent appearance of **Cracker**'s second LP, 1993's *Kerosene Hat* (Music on Vinyl). And our joy is boundless.

The hits "Low" and "Get Off This" are most people's entry into what became the band's first platinum album, but that is all they are—the doorway. "Take Me Down to the Infirmary," "Sweet Potato" and a cover of the Dead's "Loser" are the true LP highlights, while the final side of this well-stuffed double album is devoted to the bonus tracks that stretched the original CD out to 99 tracks... most of them were silent (and they are omitted here).

But "Eurotrash Girl" (originally track 69) remains one of the most rousing pop laments of the '90s; "I Ride My Bike" (track 88) is manic punk rock; and an acoustic version of the title track (99) is as gloriously shambolic as the earlier, full version is...well, there are those who describe "Kerosene Hat" not simply as David Lowery's greatest-ever composition, but one of Americana's finest moments. And they're right. A sprawling blues full of captivating imagery ("don't you bother me death with your leathery ways and your old chaise lounge") and a spellbinding cast of medicine show characters, "Kerosene Hat" still calls out for an accompanying video. Or even a movie.

There's a new album from **Rowan Amber Mill**, a one-man project from the depths of the English wyrd folk canon, united here with singer Angeline Morrison as, very sensibly, Rowan: Morrison. And while *In The Sunshine, We Rode Horses* (Miller Sounds) is, sadly, CD-only, it comes exquisitely packaged in a tin stuffed with prints, buttons and a sticker, and the disc itself is what we call a vinyl replica, so that's alright then.

Over an hour of music draws you into a world of dark wood, dappled sunlight, ancient monuments and forgotten traditions, haunted harmonies and a gentle stillness that utterly belies the sense of shifting shadows and flickering movement that hangs around the headphones. For this is an album for playing in solitude, losing yourself in the lyrics' journey along one of England's ancient trackways, distracted from the distractions of the world around you.

Musically, it's largely acoustic (of course) and astonishingly melodic, even if the tunes do initially hide themselves away... the Third Ear Band come to mind in places, Trees and Pentangle, too. Conceptually, however, it's the soundtrack to the world that we lose every time another mound of modernity is given permis-

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sion to sweep away a piece of the past. And, when it finishes and you come back to earth, you wonder why albums this spellbinding are still leaking out on small boutique labels, when it ought to be sung from the rooftops.

Rhino's annual Rocktober releases emerged, indeed, in October, and this may have been the most enjoyable bucketload yet. Three classic **Dio** albums, for example (*Sacred Heart, Strange Highway* and *Dream Evil*) arrive, respectively, in clear, purple and green vinyl, and they look as great as they ought to. Anybody who has set out to replace their original pressings of these will know how hard it is to find a reasonably priced copy that has not been scratched to smithereens, so now your search is at an end.

Likewise, the latest triptych of **Alice Cooper** reissues grants us the chance to pick up afresh *Goes to Hell* (orange), *Lace and Whiskey* (brown) and *From The Inside* (green and black swirl)—three albums which may not have been hailed as classics back in the day, but which have certainly matured since then.

Goes to Hell, after all, was always overshadowed by "I Never Cry," and such frankly un-Alicey numbers as "I'm the Coolest" and "You Gotta Dance." But the opening title track is Cooper in excelsis, and worth any number of disappointments elsewhere, while *Lace and Whiskey* peaks not only with "Ubangi Stomp" and the glorious "I Never Wrote Those Songs," but delivers some career best crazy talk across "King of the Silver Screen"—a song so conceptually bizarre that it's almost fitting that its inclusion isn't mentioned on the cover. We also get "Love at Your Convenience," Alice's best ever stab at disco, and that's enough to render this one of his finest solo shots ever.

A clear vinyl repressing of the **Faces**' *Snakes and Ladders* best of struggles to live up to its billing, simply because so much of that band's output was demanding to be included. The 12 tracks that made it do, of course, fit the bill and include the hit singles at the same time as they omit "Maybe I'm Amazed," "Debris," "Memphis"... ah, and so many more. But a couple of the 45s were making their first ever LP appearance, and while there've been plenty of Faces comps since this, *Snakes and Ladders* did it first.

And finally... *We Sold Our Souls for Rock 'n' Roll* has to be one of the most ghastly (not to mention pointless) album titles ever conceived. But still it remains one of the all-time greatest "best of" compilations ever schemed, as **Black Sabbath** lumber across 17 songs from their first six albums, with nary a wrong step anywhere.

Maybe the first album is over-represented (five out of seven tracks, and "The Warning" really could have been skipped); maybe *Master of Reality* is seriously underplayed (just two songs). Four cuts from *Volume 4* eschew "Supernaut" and *Sabbath Bloody Sabbath* deserved far more than its title track. But, for what it is—four sides of brain-charring blues-metal, newly pressed in red vinyl and drawn from the catalog's excellent 2012 remaster—*We Sold Our Souls* hits all the conventional highlights, and it's perfect for those nights when you want to hear Sabbath at their finest. Again, as we saw with the Faces, there's been a lot of Sabbath compilations since this first came out. But none have done it better.

ASK THE EXPERT

RIPPED RINGO

Q I have a copy of "Only You" by Ringo Starr on 45rpm. I bought this new when it came out in 1974. The A-side Apple label appears to be ripped and pieced back together (shown above). This is not actually ripped on the vinyl itself. It is a real label photo all in one piece. I've never seen another one like this and can't think what would have caused it to happen. Any value to such a curiosity?

– Bill Mason, Boston, MA

A It looks like there was an air bubble under the label, and when it was pressed onto the record, the process tore it.

That's a fairly nasty tear.

Collecting errors is a "niche" market. Some collectors don't like them at all, and others pay more.

Like all errors, their perceived value is whatever someone might be willing to pay at the moment. There isn't any sort of market guide to torn labels. If you promote it well and catch people on the right day, you might get a lot more than what people pay for the regular single.

– Frank Daniels
Goldmine *Contributing Editor*

NEW RELEASES

FEBRUARY 2019 **Al Kooper/Michael Bloomfield,** *Fillmore East: The Lost Concert Tapes 12/13/68,* Floating Worldl ● **Albert Collins,** *Live from Austin, TX,* New West ● **Alex Chilton,** *Memphis to New Orleans,* Bar/None ● **Alex Chilton,** *Songs from Robin Hood Lane,* Bar/None ● **Angel,** *Lost and Lonely,* Deko Music ● **Blind Willie Johnson,** *Jesus Is Coming Soon,* Down At Dawn ● **Bob Dylan,** *Make You Feel My Love: Love Songs of Bob Dylan,* Sony ● **Bob Mould,** *Sunshine Rock,* Merge ● **Buffalo Springfield,** *Buffalo Springfield,* Rhino ● **Buffalo Springfield,** *Buffalo Springfield Again,* Rhino ● **Charley Patton,** *I'm Going Home,* Down at Dawn ● **Claypool Lennon Delirium,** *South of Reality,* ATO ● **Dream Theater,** *Distance over Time,* Century Media ● **Gong,** *Flying Teapot (Radio Gnome Invisible, Vol. 1),* Charly ● **Herbie Hancock,** *Crossings,* Music On Vinyl ● **Humble Pie,** *Joint Effort,* Cleopatra ● **Joe Jackson,** *Mike's Murder,* Lilith ● **Johnny Cash,** *Now Here's Johnny Cash,* Charly ● **Johnny Cash,** *All Aboard the Blue Train,* Charly ● **Johnny Mathis,** *I Love My Lady,* Real Gone ● **Laura Nyro,** *Spread Your Wings and Fly,* Floating World ● **The Legendary Pink Dots,** *Shadow Weaver Part 2: Malachai,* Metropolis ● **The Legendary Pink Dots,** *The Golden Age,* Metropolis ● **Linda Ronstadt,** *Live in Hollywood,* Rhino ● **Mahavishnu Orchestra,** *Apocalypse,* Music On Vinyl ● **Motörhead,** *England 1978,* Cleopatra ● **My Morning Jacket,** *The Tennessee Fire,* Darla ● **NRBQ,** *Scraps,* Sundazed ● **NRBQ,** *Workshop,* Sundazed ●

Ronnie Lane

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RECORD SHOW CALENDAR

Feb 9 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10AM-4PM. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Feb 9 Madison, WI Madison Record Show, Vinyl Record, CD & Music Memorabilia Show at the Comfort Inn, 4822 E Washington Ave, Madison, WI 53704 Early Birds $10 from 8am-10am General 10am – 4pm is $3. For more show info call (815) 978-0196 or Madison Record Show on Facebook. retrorockrecords@yahoo.com.

Feb 10 CT, North Haven NORTH HAVEN VINYL RECORD SHOW, Best Western Plus, 201 Washington Ave – 37 dealer tables. A: $4 Early Birds at 9am-10am $10 SH:10am-4pm C: musicexpos.com 860-840-6171 musicexpos@yahoo.com.

Feb 10 PA, East Petersburg. Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Feb 16 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Feb 16 IL, Countryside SW Chicago Record Show. Holiday Inn 6201 Joliet Rd, Countryside IL. Your favorite dealers old and new – Vinyl, CD, DVD – New, Used and collectible! A: $3. Early bird admission is $10. SH: 10am-4pm. Six-foot tables are $40.00 each, C: 847-409-9656.

Feb 17 CT, Hartford The Hartford Record Riot. SH: 10am. Pratt & Whitney Aircraft Club. East Hartford, CT.

Feb 17 WI, Milwaukee Milwaukee Music Fest. Clifford's Supper Club 10418 West Forest Home Avenue Hales Corners WI. 53130. NEW LOCATION! Your favorite dealers old and new–Vinyl, CD, DVD–New, Used and collectible! 400-600+ paying customers at every show, plus many serious buyers from overseas! Eight-foot tables in Milwaukee are $45 each. Dealer set-up begins at 8:00 a.m. A: $3. Early bird admission is $10.00. SH: 10AM-4PM. C: 847-409-9656 or 414 367-8724.

Feb 24 MA, Springfield Vinyl Record Show. Location: Markets at Eastfield Mall .1655 Boston Rd Springfield MA 01129 Sunday, February 24th 2019. SH: 10am to 4pm. Vendor space available, only $35 per spot. We provide you will a 6' table and chair. To register call Bill or Ana at 413-459-4663.

Feb 24 PA, New Hope New Hope Record Riot! New Hope, Pa. Event Center by Cornerstone. C: 914-409-3982.

Mar 1-2 AL, Birmingham ARCA Record & CD Show Gardendale Civic Center, 857 Main St Gardendale, AL. 90+ tables SH: FRI 4PM-8PM. Early adm 1PM-4PM $10, SAT 9AM-4PM A:$5 C: 205-655-3108. Alabama Record Collectors on Facebook. Free parking+food trucks!

Mar 2 CT, Bridgeport THE WPKN MUSIC MASH! Get ready! Read's Art Space, 1042 Broad Street. Bridgeport, CT. A wonderful record show/benefit for one of the tri-state areas' finest non-profit radio stations, WPKN 89.5 FM! Over 40 tables of LPs, CDs, 45s, DVDs and memorabilia held in a wonderful historic art space (formerly a department store!). Hours of the show: 10am-6pm. Admission is $6.00, Early admission $20 at 8am. Dealers from all over the East Coast and Canada converge on Bridgeport for a wonderful day of music, with great DJs, surprise guests too. All profits from the operation of this event go to the general fund of WPKN 98.5 FM.

Mar 2 GA, Athens The Secret Record Swap. Graduate Hotel Athens, 295 E Dougherty St, Athens, GA 30601, Dealer tables $50: downtown Athens Early ADM during setup 9am-11am $10/ FREE ADM 11am-4pm chris@chrisrazz.com 706-206-0766 LV MSG.

Mar 3 GA, Atlanta The Atlanta Record & CD Show – DoubleTree by Hilton Hotel -2055 South Park Place, Atlanta, Ga 30339. SH: 10am – 4pm. Adm: $4, ($10 – Early Birds at 8am.) *Over 70 tables of records & cds, music memorabilia and more! Show info: (770) 463-2727, or email Keith at eponstage@charter.net.

Mar 9 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Mar 10 MO, St. Louis St. Louis Record Collectors Show. American Czech Hall, 4690 Landsdowne at Kingshighway. One of the oldest and best Midwest shows, dealers from all over! SH: 10am – 3:30pm. Adm. $3. Show info (314) 550-1814 stlrecordshow@gmail.com or visit www.records.thewwbc.net. Find us on Facebook too!

Mar 10 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

March 10 MA, Burlington BOSTON VINYL RECORD SHOW, Hilton Garden Inn, 5 Wheeler Road – 60 dealer tables. A :$4 Early Birds at 9am-10am $10 SH:10am-4pm C: bostonvinylrecordshows.com 860-840-6171 staff@bostonvinylrecordshows.com

Mar 10 NY, Massapequa The LONG ISLAND Music Lover's Faire. American Legion, 66 Veterans Blvd (GPS: 20 Broadway). A: $5. SH: 10am-3pm. C: 973-209-6067. www.showsandexpos.com – Over 60 tables! Get on the eMailing List for discount admission!

Mar 16 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Mar 17 CT, New Haven New Haven Record Riot. YMA Annex, 554 Woodward Avenue, New Haven. Early admission at 8am: $10. A: $3. SH: 10am-4pm. C: 914-948-2674.

Mar 17 NC, Raleigh Triangle Music Collectors Show, Hampton Inn, 3920 Arrow Dr., Raleigh NC, 10am-4pm, admission $2.00 <Facebook.com/GregNealShows>, GregNealShow@gmail.com.

Mar 17 IL, Hillside Chicagoland Record Collectors Shows. Best Western Chicago Hillside, 4400 Frontage Rd, Hillside, IL. SH: 8:45am–4:00pm. Early Bird: 5:30am–8:30. A: $3. Early Bird Admission: $10. Big vinyl show – 45s, LPs–75 dealers. Dealer Tables: 115 8' tables $45 each. C: John Govi, 630-898-1533 (evenings), johngovi@hotmail.com.

Mar 23 TN, Knoxville East Tennessee Music Collectors Show, Rothchild Conference Center, 8807 Kingston Pike, Knoxville TN, 10am-4pm, admission $2.00. <Facebook.com/GregNealShows>, GregNealShow@gmail.com.

For more Show Calendar dates, go to www.GoldmineMag.com

Parliament, *Osmium,* Demon ● **Patti Smith Group,** *Radio Ethiopia,* Arista ● **Paul Young,** *The CBS Singles Collection 1982-1994,* Edsel ● **Phil Collins,** *A Hot Night in Paris,* Rhino ● **Phil Collins,** *Serious Hits...Live!,* Rhino ● **Prince,** *Musicology,* Legacy ● **Queen,** *Bohemian Rhapsody [Original Motion Picture Soundtrack],* Hollywood ● **Ramones,** *Road to Ruin,* Rhino ● **Ray Charles,** *Modern Sounds in Country and Western Music Vols. 1 & 2,* Concord ● **Robin Trower,** *The Studio Albums 1973-1983,* Chrysalis ● **Robin Trower,** *At the BBC 1973-1975,* Chrysalis ● **Ronnie Lane,** *Mahoney's Last Stand,* Real Gone ● **Rose Tattoo,** *Scarred for Live 1980-1982,* Cleopatra ● **Sly & the Family Stone,** *Rare Grooves,* Classic World ● **Small Faces,** *Greatest Hits: The Immediate Years 1967-1969,* Charly ● **Steve Hackett,** *At the Edge of Light,* Inside Out ● **Soul Asylum,** *Twin/Tone Years,* Omnivore ● **The English Beat,** *Public Confidential,* DMF ● **The Shangri-Las,** *The Leader of the Pack,* Radiation ● **The Shangri-Las,** *65!,* Radiation ● **The Specials,** *Encore,* Island ● **Timothy Leary,** *Turn On, Tune In, Drop Out,* Real Gone ● **Tony Joe White,** *Homemade Ice Cream,* Analogue ● **Trevor Horn,** *Reimagines the Eighties,* Universal ● **Tygers of Pan Tang,** *Hellbound Spellbound '81,* Mighty Music ● **U.K.,** *Danger Money,* Talking Elephantl ● **UFO,** *On Air: At the BBC 1974-1985,* Chrysalis ● **UFO,** *Headstone: Live At Hammersmith 1983,* Chrysalis ● **Various Artists,** *World We Live In: Holland-Dozier-Holland,* Demon

Timothy Leary

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WHY THIS STORE

I had to get to this store. It should be on the must-visit list for all record collectors. Why? Watch the movie *High Fidelity* (2000) and you will understand – as this store is the basis for the movie's record store.

STOCK 8

The store carries records galore. They also carry a few posters, some band T-shirts, CDs and turntables.

STAFF 10

Steven Kay is the owner of the store, which opened in 1979. The man knows his stuff and has some great stories to share. He gave me the true story around John Cusack and Jeremy Piven hanging around the store when they were younger. Like Jack Black's character in *High Fidelity*, Steven also has his own band, The Mixture. Check them out, very enjoyable record (below, left).

STORE 9

The store is brightly lit and everything lays out very easily. In the basement selection you will find blues, vocal, soul, '50s, soundtracks, classical, 45s and a great selection of bargain bins. On the main floor you will find punk, alternative, rock and most new releases. They do buy used vinyl but you better just bring the best quality.

SELECTION 10

This store has almost anything you might be looking for and it will be in the best condition you have ever found, but that pristine condition carries a price. You are getting what you pay for, an amazing record in pristine shape. You're not going to find a $5 garage sale copy of *Rumours*, but you'll likely find an original "10" copy.

SPECIAL MENTION

The store participates in Record Store Day, but you better get there early as the line may bend around the street. They have had some amazing in-store appearances by bands like Porcupine Tree. Add this store to your must-visit list!

MARKET WATCH

These are the top-selling records on eBay for December 2018. BY FRANK DANIELS

1 Led Zeppelin
Led Zeppelin II
Atlantic (German Export) SD-8236
Condition: VG+/VG+
Sold for: $14,911.00
There are several beauties this month, and this is the most astounding of all. The seller personally attended the LZ concert in Munich, West Germany, in 1980 – where he obtained the band's autographs on his copy of the LP. The 1980 European tour was the last for drummer John Bonham, who died tragically that September.

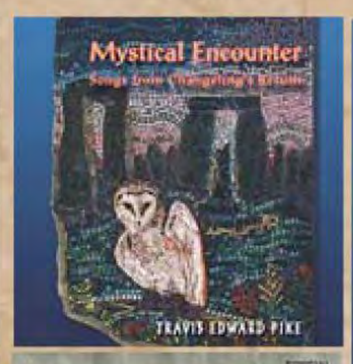
2 Elvis Presley
"That's All Right"/
"Blue Moon of Kentucky"
Sun 209
Condition: VG-
Sold for: $12,000.00
To date, there are seven known label variations for the 45 RPM pressing of the King's first single. This copy sports the earlier of the two label styles that have the catalog number "209" at the left side instead of at the bottom of the label. For it, the A-side publishing credits read "Wabash BMI," and the catalog number is upside-down on the B-side.

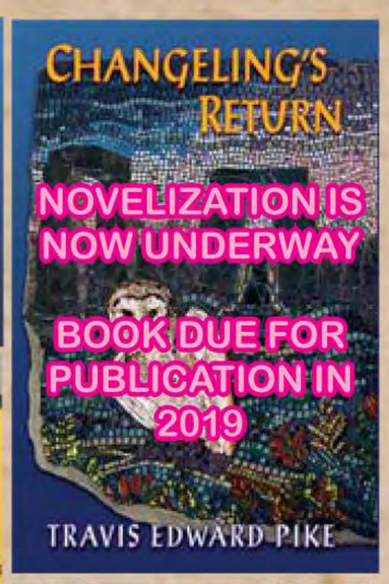
3 The Beatles
Yesterday...And Today
Capitol ST-2553, Red label
Condition: VG/VG+
Sold for: $11,250.00
No, this isn't a copy with the famous butcher cover. Butcher covers are common compared to this rarity. In May 1971, Capitol was in the process of switching their label backdrops from green to red. Meanwhile, Apple and Capitol had agreed to reissue the whole Beatles back catalog on Apple instead of Capitol, and the new labels arrived. Only two "back catalog" Beatles albums on this label style are known to exist: *Revolver* (from the Winchester pressing plant) and *Yesterday and Today* (from the Jacksonville plant). This is by far the scarcer of the two, with only a few known copies.

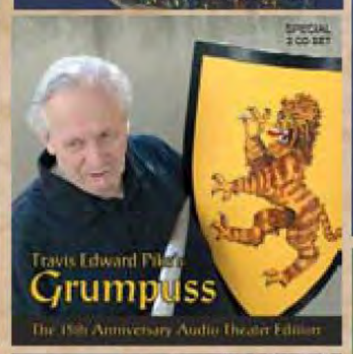
4 The Beatles
Introducing the Beatles
Vee Jay SR-1062, Oval label with STEREO at top cover has ads for Vee-Jay albums on the back
Condition: NM/VG+-
Sold for: $9,000.00
This is the first configuration of the group's first U.S. album, released on about January 10, 1964. It is a genuine stereo copy of the album, pressed by ARP. Since only about 1,000 copies of the stereo "ad-back" album were pressed and distributed originally, this is an outstanding copy of the record.

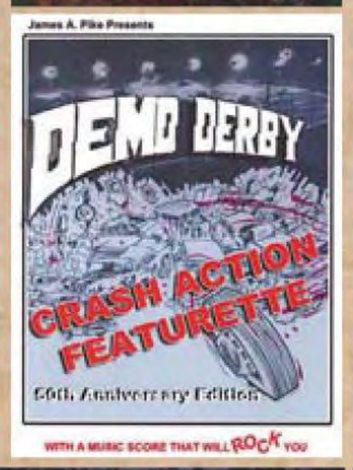
5 Bruce Springsteen
Born to Run
Columbia JC-37795, White label advance promotional copy; cover has script print
Condition: M-/M-
Sold for: $7,988.88
Complete with the original envelope and insert, this is the top copy to sell on eBay. Advance promos with the original cover design are scarce anyway, but almost everyone threw out the envelope – making this one a true gem that easily outsold the next-highest copy from a few years ago.

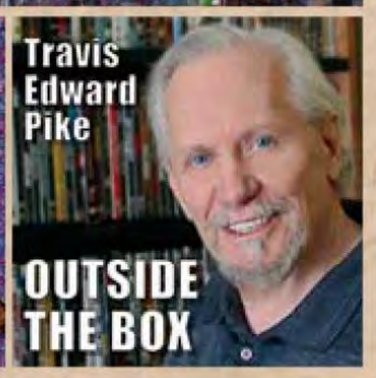
OTHERWORLD COTTAGE CLASSICS











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MUSIC CDS

Travis Edward Pike's Tea Party Snack Platter

Odd Tales and Wonders Stories in Song

Reconstructed Coffeehouse Blues

Feelin' Better

Outside the Box

Mystical Encounter (Songs from Changeling's Return)

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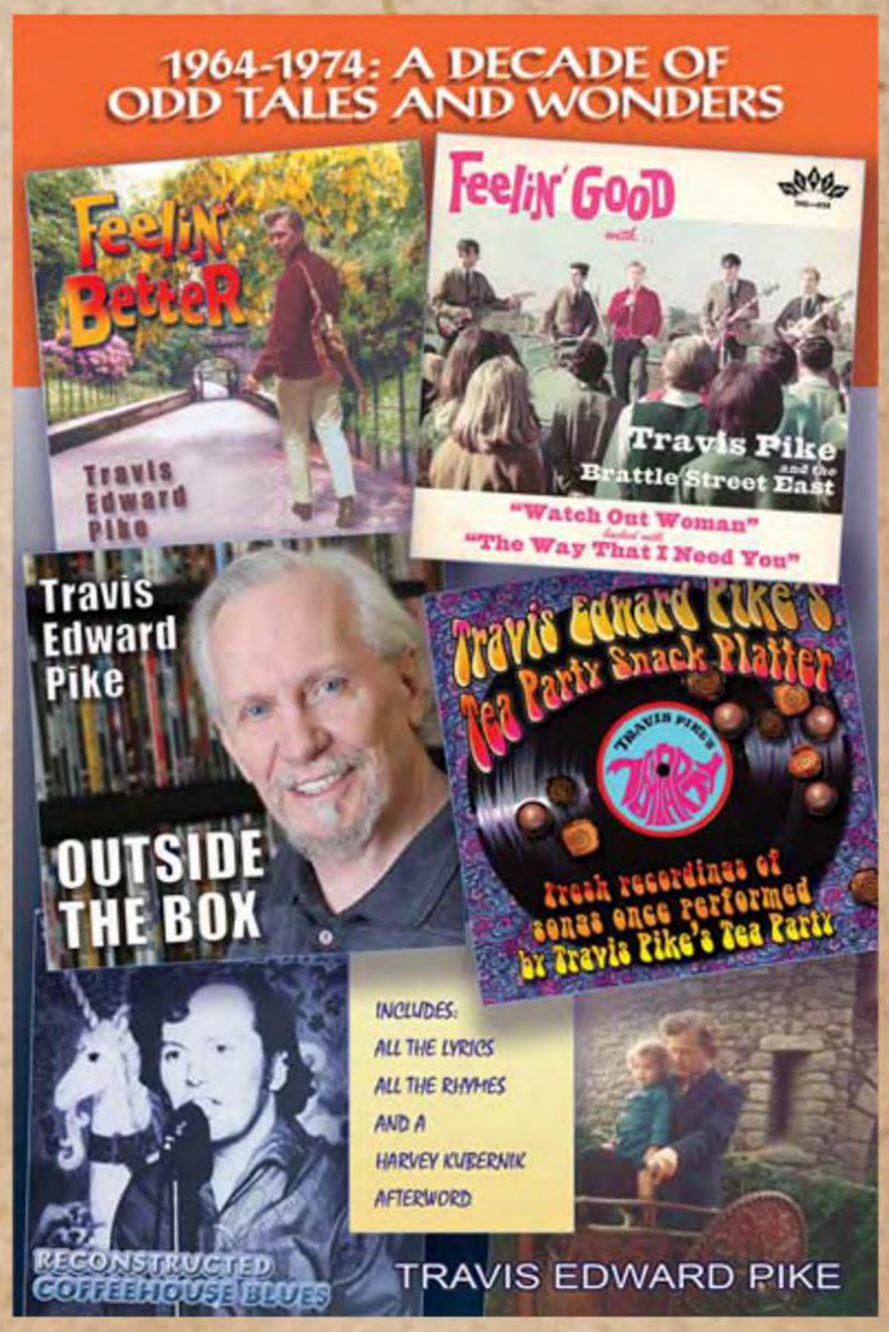
Lenny Helsing's FOUR STAR REVIEW in *Shindig!* magazine of Travis Edward Pike's new *1964-1974: A DECADE OF ODD TALES AND WONDERS*, (Otherworld Cottage Industries, 2018), reports, "Pike's legend is solidified by some unbelievable YouTube footage where he and The Brattle Street East are playing their hearts out on a beach front platform construction in front of hordes of hip young groovers in 1966 Boston, performing the insanely cool 'Watch Out Woman'. This molten blast of teen-punk genius finally saw the light of day last year – as it should've done in '66 – on a tremendous vinyl single issued by Folkestone's fabulous State Records.

"In this newly-expanded printing Pike elucidates, often in exhaustive detail, with passion and good humour, just how things were back in the day and where he, the groups he fronted and the scenes they were part of, fitted in. Hundreds of photos and other promotional images accompany the text, plus lyrics and a superb Harvey Kubernik interview which illuminates further Pike's ongoing journey.

"A Fascinating read."

This 374 page memoir of Pike's career as a singer-songwriter, is now available in Trade Paperback and Kindle Editions.



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10 ALBUMS THAT CHANGED MY LIFE

LEE CHILD

Many readers have enjoyed the Jack Reacher novels that author Lee Child has written for almost three decades. Now Child's creative force is also being directed into songwriting for the musical group, Naked Blue.

Naked Blue is a band moniker for the songwriting team of Jen and Scott Smith. The duo's seventh release, *Just The Clothes On My Back*, developed into a musical collaboration with Lee Child, based on the author's iconic Jack Reacher character.

Naked Blue's rootsy rock 'n' roll style (some would call it 'Americana' nowadays) works seamlessly with Lee Child's lyrics in each song on *Just The Clothes On My Back*. It's uncanny, really.

According to Child, "Making this record was three things in one for me – first, intense fun with my friends Scott and Jen, who are two of the nicest people a guy could hope to meet; second, a fascinating peek at how creativity works in a different medium than my own; and third, it gives me an album I can listen to for the rest of my life and think, hey, wow, I had a part in this."

"I put a lot of myself in the lyrics," Child admits, "and it's amazing to hear them come back at me."

The release of *Just The Clothes On My Back* happened to coincide with the publication of Child's 23rd Jack Reacher novel, *Past Tense*. Needless to say, Lee Child is a busy man. However, he was kind enough to put some time aside to give *Goldmine* the 10 albums that changed his life.

– Patrick Prince

PHOTO COURTESY OF LEE CHILD PUBLICITY

Reacher's Naked Blue (L-R): Scott Smith, Jen Smith and Lee Child.

Various Artists, Blues Anytime Vol. 1: An Anthology of British Blues

Record albums were very expensive and at first I couldn't afford them. I depended on the radio and ex-jukebox 45s. Then the labels started selling "sampler" albums for not much more than the price of a single. This one had John Mayall, Eric Clapton and Jimmy Page, plus others. Finally I had music that I owned, in both senses of the word.

Iron Butterfly, In-A-Gadda -Da-Vida

The world wasn't linked back then like it is now – strange stuff would filter in, like a secret. Someone's older brother would have a weird album he'd gotten from somewhere... like this one, with its long title track on side two. I loved it. It made anything seem possible.

Jefferson Airplane, Surrealistic Pillow

The West Coast was a long way from Britain, but when I heard this I wanted to go there, wherever it was. "Somebody to Love" is still one of the greatest songs ever, and "White Rabbit" one of the cleverest – no chorus, no repeated lines. Maybe the incipient writer inside me responded to it. Plus, I was a teenager, and Grace Slick was really cute.

Cream, Wheels of Fire

In particular I loved the live half of this double – industrial-scale volume, long, long improvisations... I was entranced by the idea of three guys on stage in front of thousands, basically making it up as they went along. On the other hand, the solo on "Crossroads" is perfectly concise and to the point... a focused piece of musical narrative, like a great short story.

Led Zeppelin, Led Zeppelin

Their first album arrived like a hydrogen bomb – loud and proud. It was tight and heavy, but also subtle and wildly exuberant. If a Martian came to visit and asked, "So, what exactly is rock music?" you'd give her this album. Or maybe *Zep 2*. It's the perfect example of four musicians together adding up to about eleven.

Jimi Hendrix, Electric Ladyland

Was there a better year than 1968? Didn't seem possible at the time. Hendrix's masterpiece was on fire with scope and sophistication and wild, wild imagination. "All Along The Watchtower" is surely the best cover ever. Hard to believe all this came only five short years after the first sparks of Beatlemania.

Mike Oldfield, Tubular Bells

This was out when I started college, and it was played constantly, for its hypnotic unraveling and its surreal humor – the perfect undergraduate record. When I listen to it even now I immediately feel cold – it takes me back to freezing student accommodations in the north of England. It was empowering – some kid had recorded himself on a lot of instruments and made a record. Maybe we could do stuff, too.

Pink Floyd, Dark Side of the Moon

The other great album from my college years. Hundreds of hours were spent inside its lush soundscapes. Much weed was consumed. It was a fabulous album to have sex to – the idea was to keep it going until the fourth track, "The Great Gig in the Sky." Its sound was so hi-fi that people would buy a new copy whenever they got a new stereo, as a test record. I have about eight copies myself.

Dido, Dido Live

I got this CD bundled with a DVD of Dido's 2004 gig at the Brixton Academy in London. I'm a big fan of her writing and singing, but it's her band that puts this album on the list. Presumably they're halfway through a never-ending tour, but they rock and swing and groove with total joy and enthusiasm. They're playing like it's their last show ever. A great lesson. Always do the best work you can.

Naked Blue with Lee Child, Just The Clothes On My Back

Maybe I shouldn't include this one, but hey, it's an album and it changed my life, because it's the first one I ever made. I wrote the lyrics and my friends Naked Blue wrote, performed and produced the music. It's mostly their album, so I can be objective enough to say it's really good. I put a lot of myself in the lyrics, and it's amazing to hear them come back at me.

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Review by John Potis **http://www.6moons.com/audioreviews/gem/dandy.html**
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FABULOUS FLIP SIDES

THE FLIP SIDES OF *HAIR*

BY WARREN KURTZ

Fifty years ago, a rare occurrence happened when four different acts had Top 40 hits with cover versions of songs from the same musical, *Hair*. In mid-March, The 5th Dimension's medley of "Aquarius"/"Let the Sunshine In" began its 16-week run in the Top 100. Two weeks later, The Cowsills began their three month stay with the title tune "Hair." Two months later, Oliver had his chart debut with "Good Morning Starshine." Then two months after that, Three Dog Night's version of "Easy to be Hard" began its dozen week run. The four singles reached peak positions, chronologically, of No. 1, No. 2, No. 3 and No. 4. For two weeks that May, The 5th Dimension and The Cowsills were back to back in the top two positions.

"DON'TCHA HEAR ME CALLIN' TO YA" THE 5TH DIMENSION (Soul City flip side of "Aquarius"/"Let the Sunshine In," March 1969)

By early 1969, The 5th Dimension had been in the Top 40 seven times. They had reached the Top 10 twice with "Up, Up and Away" in 1967 and "Stoned Soul Picnic" in 1968. Members of the group were in New York City, attended a performance of *Hair* and wanted to record a song from the musical. They put two of the show's songs back to back on their single and this became their first No. 1 hit. Its flip side was their version of Rudy Stevenson's jazz song "Don'tcha Hear Me Callin' To Ya," with a call and response delivery. Billy Davis, Jr. pleaded, "I miss you, baby. I wan't you back," while Marilyn McCoo, in the background, was repeating the title about a couple trying to connect. The full quintet was heard singing "ba ba ba" with a melody reminiscent of The Rolling Stones' "Let's Spend the Night Together." Their *Age of Aquarius* album also contained their next three Top 40 singles, "Workin' On a Groovy Thing," "Wedding Bell Blues" and "Blowing Away."

"WHAT IS HAPPY?" THE COWSILLS (MGM flip side of "Hair," March 1969)

In seven part harmony, this family act began with the a cappella question, "She asked him why?" for the opening line of the title tune from the musical. This was the fourth Top 40 hit for the group, tying their two week No. 2 gold single status of their first hit, "The Rain, The Park & Other Things," from 1967. The flip side of "Hair" was more in line with their second Top 40 single, "We Can Fly," and shared the same four songwriters, including Bill and Bob Cowsill, who also produced this bouncy and harmonious recording. "What Is Happy?" offered an appreciation of the simple things in life, a theme in line with "The Rain, The Park & Other Things" and their third hit, "Indian Lake." The group's *In Concert* album began with the studio version of "Hair" followed by 11 cover songs from their tour of high schools and other venues.

"CAN'T YOU SEE" OLIVER (Jubilee flip side of "Good Morning Starshine," May 1969)

Producer Bob Crewe was working with songwriter William Oliver Swofford, who had written "Young Birds Fly," recorded by the Cryan' Shames. He asked William to try singing "Good Morning Starshine" to an instrumental track he had. At this time, the musical *Oliver*, based on Charles Dickens' *Oliver Twist*, had become an Academy Award winning film. As a singer and performer, William Oliver Swofford took the stage name of Oliver. The flip side of "Good Morning Starshine" was "Can't You See," where Oliver's vocals were in line with the timbre of Jose Feliciano's cover of Bee Gees songs that year and the verses had the folk sound of Buffy Sainte-Marie's "Until It's Time for You to Go." Oliver's debut album also included his next hit single, "Jean" from the movie T*he Prime of Miss Jean Brodie* and five songs from the musical *Oliver*.

"DREAMING ISN'T GOOD FOR YOU" THREE DOG NIGHT (Dunhill / ABC flip side of "Easy to be Hard," August 1969)

While the first three *Hair* singles were in the Top 40, Three Dog Night achieved their first two Top 40 hits, beginning with their cover of Otis Redding's "Try a Little Tenderness," followed by a Top 5 gold single delivery of Harry Nilsson's "One." Chuck Negron sang lead on "Easy to be Hard" and Danny Hutton sang lead on the flip side, one that he had written, named "Dreaming Isn't Good for You." This rock dance number was filled with a push of encouragement, "Don't wait. Don't hesitate," and an empowering message, "Dreaming isn't good for you unless you do the things it tells you to." Their album, *Suitable for Framing*, included their next two Top 40 singles, "Eli's Coming," with Cory Wells on lead vocals, and "Celebrate," with all three vocalists sharing lead parts.

Warren Kurtz is a Contributing Editor at Goldmine. *"Warren's Fabulous Flip Sides" can be heard most Saturday mornings, in the 9am hour, Eastern time, as part of "Moments to Remember" at wvcr.com or iHeart Radio – search WVCR.*

COCKER'S VACATION

BY RAY CHELSTOWSKI

When you spend a little time with Joe Cocker's biography it's hard to believe there was any down time. While he left us early at the age of 70, he was incredibly prolific. After a quick start in music he took a year-long hiatus that didn't seem to have a scheduled end. Not at least until he reconnected with keyboardist Chris Stainton who encouraged him to get back in the game. That began a legendary run that would include Woodstock, Mad Dogs & Englishmen and more. His next breather would be after his 1978 album *Luxury You Can Afford* on Asylum. It sold poorly and over the next four years he participated in a Woodstock reunion, laid down some tracks for a Crusaders record and not much more. 1982 would be the year that changed all of that and set his career back on track.

After his one-album stint at Asylum, Joe Cocker was without a record label. This lasted until 1981, when he signed to Island Records. Island head Chris Blackwell took him to the Compass Point studios in the Bahamas, where he recorded a single, then continued working on a full-length album. That album, *Sheffield Steel*, would become a big departure from the brass driven music he had been known for. Backed by the Compass Point All-Stars (Sly Dunbar and Robbie Shakespeare), Cocker delivered a reggae infused record that was laid back and felt more like a Robert Palmer spin that anything he had done to date. The record has a real tropical vibe. World class material from writers like Bob Dylan, Randy Newman and Jimmy Webb stand out. Even reggae great Jimmy Cliff's "Many Rivers To Cross" makes an appearance. But the real show stoppers come from lesser known names. Soul singer (and former half of popular session singing duo Brian & Brenda) Brenda Russel offered up the song "So Good, So Right", maybe the slickest song on the record. She herself had deep connections to Island Records going back to her support of Robert Palmer's album *Double Fun*. Cocker takes what was already a very strong original and expands the sound giving the song much more dimension. The same can be said of Ira Ingber's "Shocked" that delivers drama in the most measured and powerful way. Most songs here really benefit from the contributions made by percussionist Sticky Thompson. Songs are very loose, held together mostly by Sticky's taps and Robbie's bass line. The record is relaxed and very well balanced. It almost comes across as a photo album from the perfect beach vacation. When you consider where it resides in his discography — that depiction is fairly accurate.

When the album was completed Cocker would return to the states and be talked by producer Stewart Levine into joining Jennifer Warnes on "Up Where We Belong." The song went on to win a bunch of awards, put him back on the map, and help hustle his contract from Island to Capitol where he would stay for seven years and cut five more albums, some of his biggest commercial successes. In the end, all Joe needed was that four-year breather and an invite to the beach to get back his mojo.

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ZOMBIES IN THE ROCK HALL!

NEW ZOMBIES (L-R): Colin Blunstone, Rod Argent, Steve Rodford (drums), Tom Toomey (guitar) and Søren Koch (bass).

FINALLY, **THE ZOMBIES** GET INDUCTED INTO **THE ROCK AND ROLL HALL OF FAME.** IT'S HARD TO BELIEVE IT HAS TAKEN THIS LONG! BUT IN THE FOLLOWING INTERVIEW, MEMBERS **ROD ARGENT** AND **COLIN BLUNSTONE** ARE MUCH APPRECIATIVE OF THE HONOR.

BY KEN SHARP

Decades after The Zombies were first laid to rest in the late' 60s, the band, featuring founding members Rod Argent and Colin Blunstone, were reborn. Since then, this legendary British Invasion rock outfit has made the most out of their resurrection, releasing a flurry of solid studio albums and delivering potent live performances including spectacular revisitations of the group's classic album, *Odessey and Oracle* with original members bassist Chris White and drummer Hugh Grundy on board. Most recently comes good news of the band's long overdue selection as 2019 inductees into The Rock And Roll Hall Of Fame.

GM: *The Zombies were up for induction in The Rock and Roll Hall Of Fame for a few years and didn't get in. Now you've finally made it, how does it feel?*

ROD ARGENT: I was excited and delighted and it felt very satisfying. I thought we had a good chance to get in. I couldn't believe the votes we were receiving from the fans. The fact that we overtook The Cure and were getting a terrific percentage of the vote. Right to the end the fans didn't stop voting. All that was amazing. But just about a day or two before we knew if we were gonna get in or not, I was thinking that we may not make it in; maybe because it's happened three times before where we didn't get in. When we were told a little bit earlier then the official announcement to the public I felt a bit of a feeling of peace actually. (laughs)

COLIN BLUNSTONE: On behalf of the whole Zombies family, past and present, I offer a resounding and sincere "thank you" to the members of the Rock Hall for adding our name to the list of this year's inductees and of course also to our wonderful and loyal fans who have supported us so enthusiastically and tenaciously in the public vote. When The Zombies first played together all those years ago we would never have dreamt of this kind of recognition which makes today's news all the more exciting and fulfilling. I wish to thank everyone who voted for us, as we go forward as inductees of The Rock and Roll Hall of Fame, into a brand new year of writing, recording and touring.

GM: *Are you planning to perform at the ceremony with the original band?*

RA: Yes, absolutely. We will certainly do a few numbers with the original members, myself, Colin, Chris (White) and Hugh (Grundy) will be performing; sadly our guitar player Paul Atkinson passed away in 2004.

GM: *Rod, who are the acts you personally wish would be inducted into the Rock And Roll Hall Of Fame?*

RA: That's a very difficult question off the top of my head because the thing is I'm not totally sure who is in the Rock and Roll Hall of Fame and who isn't in it. But as a voter I'm gonna take that seriously. I'm gonna work out exactly who is in and who isn't. So I'm gonna have to think about it and work out who is there and who isn't. When it was looking like we might get in my mind went back to when I first got turned onto American music so incredibly. That was from the age of 11 years old when I first heard Elvis and all those wonderful very early rock 'n' roll things, obviously from Elvis, Little Richard, Buddy Holly.

"We have 18, 19, 20-year-olds come up to us all of the time and say, 'Oh man, I'm just discovering your music and I absolutely adore it.'"

—Rod Argent

Very soon after that I got turned onto Miles Davis and the wonderful band he had around that time and the R&B of Ray Charles. Miles and Ray Charles were outside the parameters of what people might have thought of as rock 'n' roll but the fact that they're in the Rock Hall is great. They were my heroes along with the early Elvis.

GM: *With the British Invasion hitting in the early '60s, there's an irony with America wholeheartedly embracing that music from Britain which was paying a debut to American music.*

RA: It was totally that. That really scared me. When we got out first U.S. gig at The Brooklyn Fox in 1964 we were very excited to be just 19 years old and playing with some of our heroes like Ben E. King and The Drifters, The Shirelles, all the wonderful soulful black artists like Patti LaBelle and Chuck Jackson. So we thought, "Oh my God, they're gonna hate us. What are we doing? We're gonna come over and play our version of American music." But they absolutely loved it. But the thing is, and I can say this in retrospect once it had gone through the English filter, a lot of those bands were listening to a very different collection of material than some of the American bands. I know Elvis was listening to black music from Tupelo and Memphis but there was a lot of recorded music on radio in America that wasn't in the U.K. and it was segregated in the sense that you'd have race stations playing the black stuff and you'd have whole stations playing the white artists. But in the U.K. there was this huge mix and discovery of blues and jazz, even blues that was by that time considered very old fashioned and unfashionable in the black population

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The Zombies in the '60s (clockwise from top left): Colin Blunstone, Chris White, Paul Atkinson, Rod Argent and Hugh Grundy.

in America, they thought of people like Muddy Waters being the real old guys and they were listening to the more urban stuff like Chuck Berry or Bo Diddley. There was a much wider world of music that the U.K. were listening to. A lot of that also came about because in Liverpool where The Beatles hailed from was a real major port and there were a lot of merchant seamen who would come back from being in New York with all kinds of records. Through Liverpool that music became more widely known and then of course The Beatles were very famously in love with all that wonderful Motown music. For me that was wonderful period in pop music; that R&B and the Motown stuff was so inventive and so imaginative and so soulful as well, of course.

GM: *During the band's first wave of success in the mid '60s, in what ways do you feel The Zombies stand apart from your contemporaries?*

CB: I think I sensed we stood out from the other bands at the time but I might not have been able to put it into words. But looking back, one of the big differences was we had two blossoming writers in the band, Rod Argent and Chris White, so that meant our material was always gonna be different. Until the summer of '64 when we recorded "She's Not There," our repertoire was mostly rhythm and blues so we would have been similar to a lot of the other bands coming out like The Yardbirds and the Stones. We would have been trying to play like them but then with Rod Argent and Chris White showing that they were writers, everything changed so that was the big difference, I think. I always think that their writing really it the spot in 1967 when we recorded *Odessey and Oracle.* There were good songs along the way but those 12 songs that are on *Odessey and Oracle,* I think to some extent are the end result of three years of playing on the road and Rod and Chris learning their craft. The other thing is we were a keyboard-based band and not many other bands were in those days; I can think of Manfred Mann, a little bit later perhaps Traffic and maybe The Animals, too. But we were one of the few keyboard-based bands. We were also a harmony band as well. When we started in 1961 harmonies were not particularly popular, certainly in Britain there were very few bands who did harmonies. But we always did write from the beginning. So I'd say the big thing was Rod Argent and Chris White's writing and then the fact that we were a keyboard-based band and our vocal harmonies. I think the other thing is we took our inspiration from such a wide spectrum of music. There's a classical element in the writing and the playing that we did, modern jazz, rhythm and blues, rock 'n' roll, it's all there. I think that made us a bit different. I'm not saying we were good and I'm not saying we were better than anyone else but I think that contributed towards us being different.

RA: I've often thought about this. We all loved music and I was completely in love with many kinds of music. I thought that particular time in music leading up to when The Zombies put out our first record was a fantastic time for music I thought it was a wonderful time for jazz, that wonderful Miles Davis band from '58 with (John) Coltrane and Cannonball Adderley. The first Hammond organ thing I heard was Jimmy Smith and that seemed like a wonderful explosion of invention and energy.

I thought it was just a fantastic time and I was heavily involved in all of those things. But when we were onstage and playing we just thought of ourselves as a rock 'n' roll group. From 1962 onwards The Beatles had been very big in the U.K., two years before the U.S.. And when we were knocking off to make our first record I thought of us as being a band like The Beatles. It wasn't until years later when Pat Metheny spoke to me about the modal influences in "She's Not There" and I thought, "Really?" But when I went back and played it and played the voicings I'd done I went, "My God, he's right!" A lot of those influences came through unconsciously. Maybe that was one bit of a difference between us and other bands, just the fact it had some jazz influences. While I was passionately in love with rock 'n' roll, I was also just as passionate about *Milestones,* the very first LP I bought of Miles Davis and I can still sing those solos on that record. So all of that was in the back of my head. All of that became ingredients that somehow came through into The Zombies music. The other thing I would say, and this is true to this day, we never tried to sound like anybody else. We never thought, "Listen, we have to be really commercial here so we've got to get to a hook in 30 or 40 seconds." We just thought, "Oh, this really works" or "What about if we did this? Yeah, doesn't that sound good?" So in the short term I think it made record companies dismissive a bit and what they had from us was not commercial but I think in the long term it's meant that some of our stuff hasn't dated as much as some of our contemporaries, not all of our contemporaries.

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But it still manages to relate to people of this current generation. We have 18, 19, 20-year-olds come up to us all of the time and say, "Oh man, I'm just discovering your music and I absolutely adore it." If we can relate to people of that age and if it still means something to them then how good is that? If people of all ages can relate to us it's because we did it all for the right reasons, not thinking we have to do this because this is what's really commercial at the moment. We've never done that and we still don't.

GM: *The Zombies first toured the U.S. 53 years ago. What were the biggest surprises about America that you encountered once you came here?*

CB: It was the Christmas of '64, '65. All British musicians want to come to America because it's the home of rock 'n' roll and also it's the home of very good musicians who are incredibly respected in Britain. I think it's every British musicians dream to come to America. So of course we were absolutely thrilled to get the opportunity to come. I think America and Britain were much more different back then; there certainly was a big difference in the cultures. I think New York was quite tough in '64. I find it a much more relaxed atmosphere now. When we first came over it felt pretty tough and I think it was quite scary place, actually, to be honest. (laughs) I know that two of the guys in the band, when we were over there, were in Times Square and they saw a shooting. I've never seen a gun before and I wasn't there. But two of the guys saw a shooting and it was a big shock. I remember getting off the plane and seeing an immigration officer and he had a gun. That was a big deal for me to see a gun. So it was very, very different.

GM: *Being a part of the British Invasion, were there any bands or artists that deeply impressed you that didn't break through in a big way for whom you felt deserved better?*

CB: (slight pause) Well, that's an interesting thought. I can say two of the bands that really impressed us did it big. We were just huge Beatles fans and they certainly influenced us and we were also very lucky to go and see the Stones. Because we lived near London we saw them play in a little club in the center of London called Studio 51. It was a very small club but it was packed; there were probably two or three hundred people there and the Stones were fantastic. So there are two bands that really impressed. As to lesser known bands? I'm trying to think about this but the trouble is it was over 50 years ago. I remember as amateurs — we became professional musicians in '64 — as amateurs, we played with a band called The Cresters who came from somewhere in the middle of the country and I thought they were brilliant. But I never heard any more of them. By the time '64 came along we were playing with bands that were having hit records. Our career wasn't an overnight success for us. We played mostly locally up until "She's Not There" was a hit and then when "She's Not There" (came out) we were playing with big bands. We toured a lot with The Searchers because they had the same manager as us, Dusty Springfield had the same manager as us. I remember being very impressed with The Isley Brothers who had a second career. They'd done "Twist and Shout" but I don't think it had been a huge success in the U.K. because The Beatles sort of took over that song. We toured with The Isley Brothers and I thought they were absolutely fantastic. And of course they went on to be hugely successful later on but they'd had some success early on as well.

"I wish to thank everyone who voted for us, as we go forward as inductees of The Rock and Roll Hall of Fame, into a brand new year of writing, recording and touring."
—Colin Blunstone

GM: *Rod, since we've been on the Rock and Roll Hall of Fame, you played keyboards on four songs on album by The Who, another inductee in The Rock and Roll Hall of Fame on their album,* Who Are You *—"Who Are You," "Guitar And Pen," Love Is Coming Down" and Had Enough." Can you recount those sessions?*

RA: There was a lot going on politically with The Who at that time. They were very together but they were spending a lot of time in meetings upstairs with management. I'd just done an album for Roger Daltrey called *One of the Boys*. I think Roger suggested to Pete (Townshend) that it might be a good idea to have me play on their new album. On the John Entwistle song, "Had Enough" where I played synth, that was an overdub but for the other three songs I played live with the band. "Love Is Coming Down" was completely live and "Who Are You" was live, too. They were very much into that and playing as a band.

GM: *What was it like plugging into that energy of The Who on a song like "Who Are You"?*

RA: It was absolutely amazing and I was wonderfully produced as well. I was supposed to be playing on the entire Who album but I'd made a commitment to play on an album by Andrew Lloyd Webber that he put together for his brother Julian who was a cellist. I remember saying to Pete, "I'm sorry but I've gotta go next week to work on his album" and he said, "Well, what album would you rather be on?" I said, "It's nothing to do with that, I gave someone a commitment to play on this album and that's what I have to do." So that's the reason I'm only on four tracks.

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GM: *What was the experience like working with Keith Moon?*
RA: Now, this is very interesting. The studio, Ramport, was on the other side of London so it was terrible journey for me to get there every day; it took forever. I think we were supposed to start at 11am and the only person who was there every morning at 11am without fail was Keith. He came in those first couple of days absolutely sober and very together and very polite and friendly. On the first or second day he said to me, "I can't stand it, the other guys aren't here yet. Come on, come have a drink with me at the pub." I said, "Yeah okay." So I went to go with him and he said, "Well, "I'm supposed to have a minder but I can't stand it." So we went into this quite rough pub, which was full of these huge beefy guys playing pool. As we walked in, Keith, who'd been chatting very politely and sanely and soberly, walked in and 'accidentally on purpose' nudged this guy's cue arm playing pool who was just about to take a shot. This guy turned round and glowered at Keith and I was like, "Oh my God!" After about five minutes, the atmosphere was so bad and Keith was really amused by this, but I said to him, "Oh Keith, I have to get back, I forgot I needed to make an important phone call." (laughs) So I went back and then the others were drifting in and I said hello to them and they were all lovely guys. Then I wandered into the studio to see where my set-up was and as I wandered in I got met by this drummer on a drum rostrum quite high up, shucking a hail of drum sticks at me. I thought, "Woah, what's going on!" It was Keith, who'd obviously had a cup of drinks and his whole character sort of changed. But he was an absolutely lovely guy. When we did songs like "Who Are You," those backing tracks went down in about three hours each, just the basic tracks before adding any sorts of overdubs.

GM: *Where another band in the Rock and Roll Hall of Fame, The Beatles, had a terrible time when touring in Manila, the Philippines in 1966, The Zombies, by contrast, played there and was a positive experience for the group.*
RA: In those days it took about two days to get to the Philippines for the U.K. We had to stop off in Delhi and Hong Kong. We were huge over there. The plane was coming in and it was about four, five, six hours late and it was about two o'clock in the morning and we looked out the window and we saw these crowds and crowds of people. Our manager had said to us, "Look, boys, I know you're thinking of breaking up but would you like to see a little bit of the East before you break up? I guaranteed you won't lose money." So we agreed. Anyway, the plane was landing and we saw these huge crowds of people. We thought we were going to be playing somewhere small and we thought what are these crowds here for? It must be someone famous politically on the plane but they were there for us! We were treated like kings. There was a huge press conference when we got there and they covered everything about us and yet the only thing that the headlines in the paper said, "The Zombies say The Beatles were outrageous to dishonor the President's wife." We thought, "What?! No one mentioned that!" But I have to tell you that we played a residency of 10 nights of crowds of up to 40,000 people a night in one place, a stadium called the Araneta Coliseum and we were getting 80 pounds between us a night. We were there for 10 days and we thought that this was crazy. We were getting no money. We made a friend with this millionaire record company executive and while he was very friendly, we later found that no one ever pays any royalties in the Philippines. We were selling huge numbers of records but we weren't getting any of that. But anyway he got us a half dozen gigs in small but exclusive clubs, like supper clubs, that maybe held 150 people. We thought at least we'll make three or four hundred pounds a night playing those clubs and we can go back home with something. But Mr. Araneta who owned the Coliseum found out about this and got his heavies out — Colin was lifted up by his lapels. It was like someone from the mob and he stole our passports. He said, "You leave when you're supposed to leave and you get your passports back at the airport." Well, meanwhile this millionaire record company guy had connections with people and we had this elaborate thing that when we went to the

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RARITIES ON COMPACT DISC (CD)

AC/DC - ARBC - Nashville TN 8/3/78 - excellent FM broadcast
AC/DC - Manchester Night (2CD) - Manchester, England 12/1/00 - very good audience recording
Allman Brothers - Deer Creek 1996 (2CD) - Noblesville IN 7/28/96 - excellent audience recording
Allman Brothers - Eat A Peach 2004 - XM Studios, Washington DC 9/29/04 - excellent digital XFM broadcast
The Animals - Live In The Sixties (2CD) - radio and TV broadcasts 1966-67
Beatles - The Evolution Of Free As A Bird & Real Love (2CD) - 2017 remastered definitive version
Beatles - Live From The Sam Houston Coliseum (2CD) - opening acts + both shows - excellent soundboard 2011 remastered
Beatles - Sam Houston Coliseum - Houston, TX 8/19/65 both performances - very good radio broadcasts
Beatles - SPLHCB . . . Naked - basic tracks, remixes and bonus tracks
Beatles - Sgt. Pepper's / Yellow Submarine Mono - monophonic versions of both albums on one CD
Captain Beyond - Live Anthology (2CD) - Switzerland 9/18/71 + Miami FL 8/19/72 + NYC 7/17/72 + LA 5/26/77 - very good audience recordings
Eric Clapton - Electric Smile - Philadelphia 6/29/74 - excellent soundboard
Cramps - All Over the Place - live (soundboards) and studio rarities 1976-83
Cramps - Irving Plaza - NYC 8/18/79 - excellent FM broadcast
CSNY - Balboa Park - San Diego, CA 12/21/69 - excellent audience recording
CSNY - Going Back To Detroit (2CD) - Detroit, MI 12/14/69 - excellent soundboard
Derek & The Dominos - Stormy Monday (3CD) - Santa Monica, CA 11/20/70 both shows - excellent audience recording
Doors (w/o Jim) - Aragon Ballroom - Chicago 7/21/72 - excellent FM broadcast
Doors - Boston 1970 (3CD) - Boston Arena 4/10/70 both shows - excellent soundboards
Bob Dylan - Genuine Basement Tapes, Volumes 1 - 5 (5CD) - Saugerties, NY 1967 - studio outtakes - may be ordered separately
Bob Dylan - The Genuine Never Ending Tour Covers Collection 1988-2000 - Volumes One to Nine - good to excellent audience recordings and soundboards - nine CD's for only $100.00
Jerry Garcia, Bob Weir & Duane Allman - Live 1970 - Boston 11/21/70 acoustic studio set - excellent FM broadcast
Grateful Dead - High School - West High Auditorium, Alaska 6/20/80 - excellent soundboard
Greta Van Fleet - They're The Ones - Rock Am Ring 6/1/18 + Chicago 8/3/18 - excellent soundboards
Buddy Guy - Messin' With The Vic - Chicago 12/28/91 - excellent FM broadcast
George Harrison - Fort Worth Express (2CD) - Fort Worth, TX 11/22/74 w/ Ravi Shankar - excellent soundboard
George Harrison - Rock 'n Rouge (2CD) - Baton Rouge, LA 11/26/74 + Long Beach. CA 11/10/74 - excellent audience recordings
Heart - Welcome To Paradise - Boston 8/78 - excellent soundboard
Jimi Hendrix - Axis Outtakes (2CD) - excellent studio recordings
Jimi Hendrix - Blew Another Amp! - Fillmore East 5/10/68 - excellent soundboard
Jimi Hendrix - Voodoo Chile Sessions - Record Plant NYC May 2-3, 1968
Kraftwerk - Kraftwerk + Kraftwerk 2 (2CD) - OOP albums
Led Zeppelin - State Fair - West Allis, WI 7/25/69 - excellent audience recording
Led Zeppelin - Strange Tales From The Road - Landover, MD 5/26/77 monitor mix plus NYC 6/11/77 mixing desk
Led Zeppelin - Studio Daze - unreleased and alternative versions - London 1972 plus Stockholm 1977 and LA 1973
Little River Band - Paul's Mall 1977 - Boston, MA 7/6/77 - excellent FM broadcast
Lynyrd Skynyrd - Cape Cod Coliseum - Hyannis, MA 8/27/76 - excellent soundboard
Marshall Tucker Band - Cow Palace 1973 - Daly City, CA 12/31/73 - excellent soundboard
Paul McCartney - Now Hear This Song Of Mine (2CD) - Ram outtakes
Metallica - Undamaged By Death (2CD) - Osaka, Japan 11/18/86 - excellent soundboard
Mountain - New Jersey 1973 - Passaic NJ 12/30/73 late show - excellent FM broadcast
Oasis - The Stars Are Alive - Rome 5/1/02 plus Berlin 2/10/02 - excellent soundboards
Pink Floyd - Have A Cigar (2CD) - Boston, MA 6/27/77 - very good audience recording
Pink Floyd - Hurricane Special (2CD) - Miami, FL 11/1/87 - excellent soundboard
Pink Floyd - Signs Of Life (2CD) - Atlanta, GA 11/3-5/87 - excellent soundboard
Police - Happy Birthday Sting! - Long Island, NY 10/2/79 - excellent FM broadcast
Police - Regatta de Tokyo - Budokan Hall, Tokyo 2/2/81 - excellent soundboard
Prince - First Avenue - Minneapolis 3/21/87 - excellent soundboard
Prince - Fox Theatre 2015 (2CD) - Detroit, MI 4/9/15 with 3rd Eye Girl - excellent soundboard
Quiet Riot - Ohio To Texas (2CD) - San Antonio 10/19/84 + Cleveland 8/10/83 - excellent FM broadcasts
Ramones - Rocket To Ann Arbor - Ann Arbor MI 2/26/79 - excellent FM broadcast
Rolling Stones - Live At San Mames Stadium (2CD) - Bilbao, Spain 6/25/03 - very good audience recording
Rolling Stones - Live In Palace Square (2CD) - St. Petersburg, Russia 7/28/07 - excellent audience recording
Rolling Stones - Lost Rocks & Naughty Bits (2CD) - rarities - 50 studio tracks
Rolling Stones - At The Palais Royale 2002 - Toronto 8/16/02 - excellent soundboard
Rush - Masters Of Stockholm (2CD) Sweden 10/27/07 - excellent soundboard
Rush - Natural Science - St. Louis, MO 2/14/80 - excellent soundboard
Santana & John McLaughlin - A Love Supreme (2CD) - Chicago Amphitheater 9/1/73 - excellent FM broadcast
Springsteen - The Genuine Tracks 1972-1976 (4CD) - outtakes and rarities - very good to excellent soundboards and studio recordings
Springsteen - The Homecoming (2CD) - Red Bank NJ 10/11/75 - excellent soundboard
Starz - Starz Jam - Attention Shoppers studio rehearsal - excellent soundboard
Mick Taylor - Can't You Hear Me Picking? - Rare duets with other Stones, Mayall & Dylan - excellent soundboards
Traffic - Live On Air 1967 - BBC broadcasts 10/1/67 + 12/11/67
Neil Young - Acoustic Tour 1976 - various venues Autumn 1976 - excellent FM broadcast
Frank Zappa - Santa Monica's Night Owl (2CD) - Santa Monica CA 12/11/80 late show plus early show - excellent soundboard
Frank Zappa & The Mothers - Smoke On The Water -Montreaux, Switzerland 12/4/71 - excellent soundboard
Frank Zappa & Captain Beefheart - An Evening With . . . 1975 radio broadcast with songs from 1963-75
ZZ Top - The Oldest Live Tape - Pensacola FL 1970 - excellent audience recording

RARITIES ON DVD

38 Special - Wild Eyed And Live! - Nassau Coliseum, Uniondale, NY 7/84 - pro-shot
Allman Brothers - Video Anthology - Fillmore East 1970, Love Valley 1970, ABC In Concert 1972, DKRC 1973 - pro-shot
Animals - Reunion 1983 - London 1983 - pro-shot
Argent - Don Kirschner's Rock Concert - DKRC, Palace Theater, NY 1973 plus bonus TV clips 1972-73
The Association - Greatest Hits On DVD - TV clips 1967-69
Bad Company - TV Reels 1974-79 - DKRC 10/12/74 + 10/3/76, promos 1975, Wembley Stadium, London 3/10/79, UK Pop Rock show 4/21/79 - excellent TV footage
Badfinger - Rare Video Compilation - TV clips 1971-79
Baker Gurvitz Army - Live 1975 - Musikladen German TV 2/24/75 - TV broadcast
Beach Boys - TV Files - Japan TV 1991 plus bonus tracks 1964-79
Beatles - The Compleat Beatles - 1982 documentary narrated by Malcolm McDowell - digitally remastered
Beatles - The Complete Cartoon Series (2DVD) - 39 original episodes - TV broadcasts
Beatles - Complete Live At Shea Stadium 1965 - NYC 8/15/65 complete concert plus ABC-TV master version (including introductions and opening acts from master tape) - excellent TV footage - definitive version
Beau Brummels - TV Collection - TV clips 1965-2008
Bee Gees - Midnight Special - Midnight Special TV show 1973-75
Black Sabbath - Black Mass - Paris 12/19/70 plus Santa Monica, CA (DKRC) 9/4/75 - excellent TV footage
Blue Oyster Cult - Largo 1976 - Largo, MD 12/27/76 - Japanese TV broadcast
Boston - Giants Stadium 1979 - The Meadowlands, East Rutherford, NJ 6/17/79 - pro-shot
David Bowie - 50th Birthday Concert (2DVD) MSG, NYC 1/9/97 - excellent TV broadcast
Junior Brown - Guit-Steel God - TV broadcasts 1994-2003
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airport they took our passports, which were dropped off by the heavies and suddenly there was a car waiting for us on the opposite end of the airport. We raced down to the opposite end, the passports were delivered to us and we raced off into the evening. We played the first club and within 24 hours it burned down. We had to get out of there but we couldn't get out of there immediately because it was Easter and there are fanatically religious people there. So that meant a lot of the transport was closed down and we were really having kittens for a little while. We were very young then and had I known what I know now I would have just accepted the situation and got out in good graces as soon as possible. So in a way we were treated very well over there but in another way we were treated very badly.

GM: *Growing up a fan of music during the vinyl age, can you take us back to the first time you saw a Zombies record in a record shop?*
CB: I don't have a vivid memory of that. My vivid memory is of "She's Not There" when it was first released. We hadn't had a hit at that point. It was on a TV program on national television which was called *Juke Box Jury* and there were four panelists who would listen to 20 seconds and say whether they though it was a hit or not; they would take a vote. It was a very important tastemaker program because it was national TV and the week that "She's Not There" came out George Harrison was on the show. I was watching television and our record came on (laughs) and George Harrison said he really liked it. I couldn't have been any happier or more euphoric than I was then. I remember he said with a Liverpool accent (imitates George Harrison), "Well done, Zombies!" and I thought, "Wow, that was George Harrison, I can't believe it!"

GM: *Rod, had I gone through your record collection back in the '60s, what album would have been the one that spent the most time on your turntable?*
RA: At that time it was huge eclectic mix. Certainly The Beatles without any question. They were like an earthquake. It was a revolution. They were different to whatever else was going on. They were completely honest. They said and created and played exactly what they thought. I was fortunate to have seen them play live a couple of times. I was still playing my early rock 'n' roll records. I'd discovered two or three years before that and fell completely in love with the early Ray Charles music when he was really into his rhythm and blues period. I was also listening to loads of Miles Davis and people like Jimmy Smith. I was really hungry for anything that I could find that would really turn me on and that often included jazz things like that. I remember buying an early album by the guitarist Charlie Byrd called *Blues For Night People* that I played a lot. I was also in love with the discovery of the black music I was finding at the time, which of course The Beatles were too. It was through that conduit of The Beatles talking about Motown in particular. I had quite a few early blues LPs, stuff by John Lee Hooker, Muddy Waters and the less fashionable blues players like Memphis Slim. In fact the very first phrase of "She's Not There," the words, "No one told me," in writing that song I just started spinning a song around those first four words like a blues artist would do.

I also was listening to some of the early English bands who I adored like The Kinks. When I heard The Kinks' first record, "You Really Got Me," I thought that was really exciting. The first time I heard Stevie Winwood was pretty cataclysmic. I can't tell you the influence that Stevie at 17 years old with The Spencer Davis Band, particularly their second album, on which he played the Ray Charles song "Georgia," had on me. It wasn't just me but all the bands were blown away by this guy. I remember Paul Jones saying, "My God, I've been a bleus aficionado for the last few years and I've been trying to sound like a black man and this 17-year-old comes along and he's got it down completely and sounds just wonderful." He was a just soulful Hammond organ player as well so that was on the turntable at the time, too. Some early Georgie Fame and also the Motown stuff as well. Having been blown away with Elvis singing "Hound Dog" that black music came by proxy to me because it led me to listen to some of the originals of some of Elvis' early stuff like Big Mama Thornton doing "Hound Dog" and Arthur Crudup.

GM: *The Zombies' album* Odessey and Oracle *is regarded not only as the pinnacle of the band's achievement but one of the greatest album in pop music history. Is it true that the band already considered that the group's swan song?*
RA: Well, Colin and I remember this differently and he doesn't think that's how we went into the album. But Chris (White) and I had it in our minds that this could be the swan song. We'd become very frustrated by the production on our recent singles. We felt it wasn't portraying the sound and the makeup of the way the harmonies sounded. That wasn't what was in our heads. Harmonies were important to us and we felt like they weren't being out in the right space for us. I thought if we are gonna break up soon we've got to get a deal and produce an album ourselves so at least we can get our own idea with the songs that we're writing should be portrayed. So that was the first thing Chris and I produced ourselves. We went into Abbey Road to record that album on that basis. There was no bad feelings in the band. Paul Atkinson set the seed. He said "Look, I'm getting married and I've got absolutely no money." You have to remember that Chris and I had written almost all of The Zombies songs and we were in pretty good shape financially; much later we found out almost any time we were together we had hits somewhere in the world and Chris and I had written them. We were very lucky to have very honest producers and publishers and they paid us what we were due. Chris and I were in a pretty well off state, really, even with the lack of success we'd had in the U.K., which was pretty extreme. We'd only ever had one moderate hit in the U.K., which was "She's Not There." But from the point of view of our live performances and the management side of things we were pretty badly ripped off actually. So we weren't getting much money from that side of things, and Paul said, "I've got no money and I'm gonna have to move on reluctantly." My memory is Colin was on that page as well. But I will say this, we were really pleased with *Odessey and Oracle* and the reviews were very good, but nobody played it so nobody bought it. One single went out in the U.K. which was "Care Of Cell 44" and it died a death and we said, "Well, that's

it" and we broke up before the album had even come out. There was a very influential DJ in the U.K. who was a huge supporter of ours — one of the few — called Kenny Everett. I remember going on his program and was saying to us, "Oh my lovely Zombies, you're breaking up and your album is not even out yet, wouldn't it be worth waiting for the album to come out." We said, "Well, nobody's really playing the album apart from you but we feel like we have to move on." I think if that first single had been a success, without any question we would have stayed together because we were still great friends. I've remained good friends all my life with the all the guys.

GM: *There's a connection between Elvis Presley and The Zombies, for those that don't know, what is it?*
CB: We were doing an interview in Memphis and the DJ said to us at the end of the interview, "Would you like to go round and see Elvis?" It was so bizarre. He said it like he was going round to see a pal but we didn't know him. But we said, "Of course we would" so we walked up to his house, there was no security at all, and knocked on his front door. We've never quite established if it was his dad or his uncle that came to the door and said, "I'm really sorry but Elvis isn't here right now, he's making a film in Hawaii." But he said to us, "But he really likes you guys and he'll be sorry that he missed you." He knew we were The Zombies. In the meantime he said, "Do you want to have a look around? Make yourselves at home." So we had a stroll around and that was lovely and we thought he just said Elvis was into us to be polite. In fact, years later there was an Irish DJ who said to Rod, "I can't believe you didn't know this but Elvis had three Zombies songs on his jukebox." (laughs) So that was a very interesting thing to be told. Years later we went back to Elvis' house and of course it's very different now. We were shown around and it's really interesting and of course so many memories came back because we'd been there all those years ago.

GM: *As a singer Colin, your sound like no one else. Is there a trick for being able to inhabit the essence of a song?*
CB: I think I've always been fortunate in that I do take the lyrics very seriously, so for the time that I'm singing a song, it's for real; the story of the feeling of that song is absolutely real and I don't have to work at that. That's just natural. I never perform by rote; I never perform on automatic pilot. But more and more I realize I need to really understand the song and especially the phrasing in the song. More recently, especially on our Zombies albums, before we ever played the songs to the band, I go through the songs really thoroughly with Rod so that I understand the phrasing. When I come to perform the songs, the phrasing is not by chance.

GM: *An example of your exquisite phrasing is a more recent Zombies song, "Shine On Sunshine."*
CB: That's a beautiful song, isn't it? It's a really lovely song. I like most of the songs we've recorded in this second incarnation of the band.

GM: *"New York" is another strong recent song.*
CB: Yes, and that's a story song. It's very true. We came to New

THE ZOMBIES

SELECTED ALBUM DISCOGRAPHY

From Goldmine Record Album Price Guide - 10th Edition

DATE

- ☐ TES-4013 Odessey and Oracle 1968 **$30**
  –With no mention of "Time of the Season" on front cover
- ☐ TES-4013 Odessey and Oracle 1969 **$25**
  –With "Time of the Season" mentioned on front cover

EPIC

- ☐ KEG32861 Time of the Zombies 1974 **$25**
  –Record 1 is mono; Record 2 is stereo; orange labels
- ☐ PEG32861 Time of the Zombies 1979 **$18**
  –Later edition with blue labels

LONDON

- ☐ PS557 Early Days 1969 **$25**
  –All tracks in true stereo except "Tell Her No"

PARROT

- ☐ PA61001 [Mono] The Zombies 1965 **$90**
- ☐ PAS71001 The Zombies 1965 **$50**

RHINO

- ☐ RNLP-120 Live on the BBC, 1965-67 1985 **$20**
- ☐ RNLP70186 Odessey and Oracle 1986 **$15**

VARESE SARABANDE

- ☐ 302 067 254 3 Odessey and Oracle 2015 **$25**
- ☐ 302 066 436 1 The Zombies 2013 **$30**

York and played the Murray The K show and Patti LaBelle was on the bill and she told us to look out for Nina Simone and Aretha Franklin so we were interested in a lot of those soul artists right at the beginning of their careers. And it was a great experience for us; we played over Christmas in '64, '65 so everyone was away from home, even the American artists so there was great camaraderie backstage. It was a wonderful experience for us.

GM: *Colin, looking back at your work with The Zombies and as a solo artist, as a singer, what were the most challenging songs to nail?*
CB: Well, one song I did struggle a bit on was "Time of the Season" and that's because it had just been written. It was the last song we recorded on *Odessey and Oracle* and it was the last song that was written on that album. We were on a very tight budget and it was only finished in the morning before we recorded it so I didn't really know the song. It was in Studio Three at Abbey Road and I remember a red light in front of me and that means we were recording, the mic's live, just to remind me. And then there was a big clock right in front of me and I knew that we were running out of time. I was trying to get this song right, and it's not a complicated song but I just didn't know it. Rod was trying to coach me from the control room so it's coming through my headphone. "Colin, look, you need to push this beat here and you need to be on the beat on this phrase..." And this went on and on and in the end I kind of snapped under the pressure of it all. It was only a five minute thing. I was shouting at Rod, "Listen, you know it so well, you come in here and you sing it!" And he's really shouting at me with very colorful language too. "You're the lead singer in this band, you stay there 'til you get it right!" What always makes me laugh is it was only a five minute thing but there I am singing, "It's the time of the season for loving" and at the same time we're having this screaming match through the mic and the headphones with all the engineers and the rest of band hearing this while we're trying to get this song sorted out. So that was one song that was a little bit of a struggle but it was for a reason. I didn't really know it when we started recording.

GM: *Colin, "I Don't Believe In Miracles" was a solo hit for you and is an immensely moving song, how did you come to record it?*
CB: It's a beautiful song. I knew Russ Ballard who wrote that song because he was in Argent. Argent played on all or most of the band tracks on my first two solo albums. Rod Argent and Chris White produced the albums and Argent played on those tracks. Russ told me he had a song and I literally went round to his house and he played me the song live; he sat down at the piano and played it to me live and I loved it. I don't think there was a huge time gap. We went into Abbey Road Studio Three and if I remember correctly Russ played piano on that, Jim Rodford would have played bass and Bob Henrit was on drums. Then Rod, Russ and myself sang harmonies. It is a beautiful song and I loved singing it. As I said before, I don't take any prisoners when I'm singing a song; it's real for me while that performance is on.

GM: *The Zombies have been reborn in past 20 years with sold out tours and strong new albums, what do you attribute this charge of creative energy, positivity and continued popularity?*
CB: To me there's an element of mystery about this. It's something I don't fully understand. But I think it's a combination of facts that has led us to the position we're in at the moment. I think one is the late discovery by the media and the public of *Odessey and Oracle*. I think it's a unique situation in that album was commercially completely ignored at the time and it was discovered 10 or 15 years after it was released. Of course, the band had long finished by that point. So there's an air of mystery about the band from the beginning. And then we're just fortunate that Rod and I got together in 1999 to originally play six concerts, even though there was an element of chance. But we just enjoyed it so much that we just kept going and started recording new material. So we're in an interesting situation where we're actually originally a band from the '60s but we're still writing and recording new material, which I hope people will think has got a contemporary edge to it. I'm not sure there are many other bands that are in that kind of a situation where they have an album that was discovered years after the band was finished and then by chance they get back together again, not to reform The Zombies. We spent seven or eight years touring as Colin Blunstone and Rod Argent. When we first got together we played very few Zombies tunes. We both have solo careers and of course Rod has got the Argent catalog and he's played with many other people. We weren't playing that many Zombies tunes and it was wonderful but total surprise the interest there was in the Zombies repertoire and bit by bit we started adding Zombie tunes the concert set.

GM: *It's very impressive feat that the new studio albums that the band have created since regrouping stand on their own filled with top-notch songs and performance.*
CB: From Rod and I, our perspective is we wouldn't be doing this if there weren't new songs and new material to play. I don't think we'd just want to go out and play old songs. I can't imagine that. You need the energy of the new material and it's been a real thrill for us to have the reaction to the new material is as strong as the reaction to the standard hits and the tracks from the '60s.

GM: *Lastly, are there plans in the works for a new Zombies studio album?*
CB: We definitely will be doing one. We're just trying to write as we speak. We're coming to the States and we'll be there for three weeks and I'm sure at sound check we'll be running through a few ideas. We haven't played anything yet but I know that there are new songs in the ether. I would imagine we'll probably start recording early next year, maybe March or April. Because we play so much and we're on the road all the time it takes a long time for us to get an album together because we literally don't have the time to go into the studio. I doubt whether there will be an album released next year, there may be but it depends on how much we tour, if we don't tour as much there'll be album coming out at the end of next year.

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Noonish et – The Local Bands Show w/Rick Allison & Frank Critelli
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3:30pm et – New York Groove w/Howard Brian

Tuesdays
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7pm et – Wrong Side of the Tracks Radio w/Chip McCabe
8pm et – Wingnut's Psychedelic Bubblegum Shop w/Ronald Webb

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In Memoriam

Daryl Dragon

On January 2, the music world lost keyboardist, producer and arranger Daryl Dragon, "The Captain" of the duo Captain & Tennille. He was 76. Daryl Dragon's father was Carmen Dragon, a noted arranger, composer and conductor and his mother was singer Eloise Dragon. Daryl was a classically trained pianist but preferred to play boogie and blues music, which was displayed on his instrumental compositions "Broddy Bounce," "Going Bananas" and "'D' Keyboard Blues" on Captain & Tennille albums.

Daryl, and Toni Tennille at Daryl's recommendation, were touring members of The Beach Boys in the 1970s. Mike Love nicknamed Daryl "Captain Keyboard" due to the captain's hat he always wore. In addition to touring, Daryl played keyboards and provided arrangements on The Beach Boys' 1972 album *Carl and The Passions "So Tough,"* which included a song that he was very proud of and co-wrote with Dennis Wilson called "Cuddle Up," which was also used as a Beach Boys flip side. A version of this song appeared a few years later, on the debut album for Captain & Tennille, *Love Will Keep Us Together.* The title song spent several weeks at No. 1 in the summer of 1975, winning a Grammy for Record of the Year. It was written by Neil Sedaka and Howard Greenfield. On the back cover of Toni's 2016 memoir, Neil Sedaka wrote, "I'll never forget the day when I received a 45 RPM in the mail of my song by a new group, Captain & Tennille. I put it on the turntable and almost fell off my chair. It was the most perfect production and performance of a pop song that I had ever heard." All Captain & Tennille recordings were produced by Daryl.

Their second album, *Song of Joy*, brought Daryl and Toni three more Top 5 gold singles. Their third album, *Come in From the Rain*, included the singles "Can't Stop Dancin'" and the title tune, written by Melissa Manchester and Carole Bayer Sager. Its flip side was the album's finale, "We Never Really Say Goodbye," written by Daryl and Toni, and is musically gentle, capturing an essence similar to "When You Wish Upon a Star." It began with the couplet, "Keep a song of joy inside your heart, even though the time has come for us to part."

One more album from A&M and two from Casablanca followed in the U.S. through 1980. The duo reached No. 1 for a second time in 1980 with Toni's composition "Do That to Me One More Time."

Their final two U.S. albums were recorded at Rumbo Recorders, a studio that Daryl designed, and he and Toni owned through 2003. Some of the other acts who recorded at this Canoga Park, California studio include Sheena Easton, Stevie Nicks, Tom Petty & The Heartbreakers, KISS, Heart, Guns N'

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In Memoriam

Roses, Ringo Starr and Eddie Money, who told *Goldmine*, "I recorded some of my *Love and Money* album in the '90s at Rumbo Recorders. Daryl was great. He practically lived there. I love 'Love Will Keep Us Together'."

In Toni's 2016 *Goldmine* interview, she spoke of Daryl, "Musically is where we sparked. Daryl's strength was musical, a great producer and arranger. He brought out the best in me musically." Toni was with Daryl at the time of his passing in Prescott, Arizona.

–Warren Kurtz

Dean Ford

In April of 1970, the Scottish band The Marmalade made their U.S. Top 40 debut with the song "Reflections of My Life," capturing a Beatles-Badfinger sound. The single reached No. 10 in the U.S., co-written by the band's guitarist Junior Campbell and the band's lead singer Thomas "Dean Ford" McAleese, who passed away on December 31. The group reached the Top 100 two more times in the 1970s in the U.S. but were more successful in the U.K., before and after "Reflections of My Life," including their 1969 cover of The Beatles' "Ob-La-Di, Ob-La-Da."

Just prior to his passing, at the age of 72, Dean Ford released a double CD entitled *This Scottish Heart*. At the end of the second CD is his final beautiful acoustic version of "Reflections of My Life."

Guitarist Junior Campbell stated, "He was an exceptional talent and I am privileged and proud to have performed with him, and to have written songs with him, some of which apparently still mean something to many, all over the world. I loved him dearly."

–Warren Kurtz

Galt MacDermot

On December 17, just one day shy of his 90th birthday, composer, pianist and musical theater legend Galt MacDermot passed away in his New York home.

He was known by millions as the composer for the rock musical *Hair*, with the book and lyrics by James Rado and Gerome Ragni. There have been many successful performers who either got their start in *Hair* or joined the cast later in their career, including some who have been interviewed in *Goldmine* over the past few years — Jennifer Warnes, The Blues Magoos' Peppy Castro, Joan Armatrading, Curved Air's Sonja Kristina and Meat Loaf.

Hair debuted off-Broadway in 1967 and then moved to Broadway the following year. In 1969, there were four Top 40 cover singles from *Hair* which reached No. 1, No. 2, No. 3 and No. 4 chronologically in the U.S. from The 5th Dimension, The Cowsills, Oliver and Three Dog Night.

In 1979, the film version of *Hair* premiered, starring Treat Williams, Beverly D'Angelo and Annie Golden from The Shirts. A double album soundtrack was released, showcasing Galt MacDermot's compositions.

Read more on the hit songs from *Hair* in our article "Flip Sides of Hair" on page 16 in this issue of *Goldmine*.

–Warren Kurtz

Ray Sawyer

BOBBY BANK / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

DAYTONA BEACH, Fla. — Guitarist and vocalist Ray Sawyer of the rock band Dr. Hook & The Medicine Show has died at the age of 81 on December 31, 2018.

Wearing a black eyepatch, Sawyer was the face of the band as they produced several hits in the 1970s.

His agent, Mark Lyman, said Sawyer died in his sleep Monday in Daytona Beach, Florida, after a brief illness. Lyman declined to give a cause of death out of respect for his family's privacy.

Dr. Hook & The Medicine Show's hits included "Sylvia's Mother," "When You're in Love with a Beautiful Woman" and "The Cover of 'Rolling Stone.'"

Sawyer wore a patch over his right eye after suffering an injury from a car accident as a young man.

Lyman says Sawyer toured up until two years ago.

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

BOB MOULD
SUNSHINE ROCK
Merge Records
(CD, LP)
★★★★

This, Mould's 14th solo album (and 22nd of his long and productive career, including his output with Hüsker Dü and Sugar), is a bit of a departure as strings from an 18-piece orchestra appear on five of the album's 12 tracks. The album, which was produced by Mould and engineered by Beau Sorenson, got its title as a result of Mould's relocation to Berlin. Mould said that in Berlin, "The winter days are long and dark, but when the sun comes out, all spirits lift." And that bright spirit of the album puts it in contrast to much of Mould's earlier work, in particular his dour 1990 solo album *Black Sheets Of Rain*. Mould, his band (bassist Jason Narducy and drummer Jon Wurster), and the orchestra shine quite brightly on this effort. The album does rock. And the dozen tracks on it clock in at a brisk 37 minutes. There's no filler, no wasted space. Fans of Mould's past work will find quite a bit to enjoy here.

The positive, upbeat title track opens the album and sets the tone for it. That is followed by the excellent rocker "What Do You Want Me To Do," a track that would have been at home on Sugar's *Copper Blue* album. "Sunny Love Song" refences Mould's move from California to Berlin. The outstanding "Thirty Dozen Roses" brings to mind Hüsker Dü's *Warehouse: Songs And Stories*, and Mould shines on the song's guitar break. "The Final Years," a slower track, makes terrific use of the strings and includes the lyric "Where did I put my sense of misplaced rage?" The strings also add color to the strident rocker "Irrational Poison" that features confessional lyrics such as "The sins of the past have brought me to my knees." The intense and excellent "I Fought" is highlighted by Mould's vocals and terrific guitar work. "Sin King" concerns a once-solid relationship that has soured with Mould lamenting how it went wrong. "Lost Faith" is about coming to terms with past mistakes. "Camp Sunshine" is the album's wild card; a soft, lighthearted track that stands out among the louder, faster, more rocking tracks. The cover of Shocking Blue's "Send Me A Postcard" is delivered as a fast, driving rocker. Mould did the vocal in one take and provides some terrific guitar work. "Western Sunset," the album's closing track, features strings, Mould's guitar and great backing vocals. It ends with the strings playing the song out, which adds an exclamation point to the shift in direction that Mould took with this recording.

–John Curley

BADFINGER
BADFINGER
Real Gone Music
(Expanded Edition)
★★★★

WISH YOU WERE HERE
Real Gone Music
(Expanded Edition)
★★★★★

Fraught with record label problems, well-documented management issues, and a lack of recent chart success, Badfinger moved from The Beatles' Apple Records imprint to Warner Brothers in early 1974. The final two releases from the band's best-known lineup, *Badfinger* and the underrated pop masterpiece *Wish You Were Here*, have been reissued as expanded editions with a slew of bonus tracks, including a previously unreleased song on each disc.

While both albums would fare poorly on the charts (*Badfinger* topped out at No. 161, while *Wish You Were Here* struggled to reach No. 148), the high points are plentiful, although the record company's choice of singles pulled from *Badfinger* remains puzzling. The leadoff track, the elegiac "I Miss You," was chosen as the sole U.S. single; while it's a typically beautiful Pete Ham-penned ballad, in retrospect its funereal-like vibe probably wasn't going to win over many record buyers (it failed to even chart). Similarly, Joey Molland's droning rocker "Love is Easy" tanked when selected as the LPs lone U.K. single release; it's easily one of the lesser songs on the record. A much better choice for a single would have been Ham's "Lonely You," which features

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a rich melody, sparkling harmonies, and some tasty Molland guitar breaks. It remains one of the band's finest moments.

Elsewhere on *Badfinger*, the band successfully dives into soul/funk territory with the groovin' "Matted Spam," offers up some proto-punk on Molland's "Andy Norris," and even goes near-gospel on Tom Evans' "Why Don't We Talk?" The 10 bonus tracks include the previously unreleased "Love My Lady" (an undistinguished bluesy rocker) and nine "work in progress" mixes with subtle differences from the officially released versions.

Wish You Were Here is a wonderful (though too-short at 36 minutes) clutch of tunes that is at once elegant, rocking, uplifting and heartbreaking. It also was to be the final recorded chapter of the hit-making foursome, released just a little over six months before Pete Ham's untimely passing in early 1975. Sadly, the album was pulled off the shelves by Warner Brothers not long after its release, so very few were afforded the opportunity to hear it at the time, but it still sounds vital nearly 45 years later.

Ham's "Just a Chance" leads things off with a blast of ringing guitars and a typically impassioned lead vocal, and is followed by drummer Mike Gibbins' country bopper "Your [sic] So Fine" and Molland's wearily ethereal "Got to Get Out of Here." Two other classic Ham compositions come next: the upbeat, romantic "Know One Knows" and the simply majestic "Dennis," written for Ham's then-girlfriend's impish little boy. The guitar/piano-driven medley "In the Meantime"/"Some Other Time" is spiced up by some well-placed orchestration and is thoughtfully arranged, while another medley, the deliciously awesome "Meanwhile Back at the Ranch"/"Should I Smoke," has pointed lyrics that seem to be directed towards Badfinger's sad state of affairs with their management and record label: "If they only would let us know/ then we'd know just how far to go/ but instead they just tell us no" is telling, as is "the day passes by/and nobody listens... don't know what to do." It's wrapped around an almost jaunty melody that features some stinging lead guitar and is one of the highlights from a stellar album.

Nine bonus tracks round out *Wish You Were Here*: the excellent, previously unreleased Tom Evans rocker "Queen of Darkness" (whose beginning sounds oddly similar to Earth, Wind & Fire's 1975 hit "Sing a Song"), and eight new "alternate mixes," many of which bring horn and string parts to the forefront that were somewhat buried on the original album. The new mixes sound wonderful and provide a fresh look at the power pop progenitors' finest, most consistent album.

– John M. Borack

FLEETWOOD MAC
50 YEARS: DON'T STOP
Warner Bros. (3-CD Box Set)

★★★★

Fleetwood Mac — like Jefferson Airplane — thrived on its members sharing their highly diverse talents without the overall sound losing cohesion. Over their past 50 years, the assorted wholes have often been greater than the sums of their parts.

Unlike the deluxe reissue packages for *Fleetwood Mac* and *Rumours*, this 50-song package celebrating their 50th anniversary simply has a two-page essay plus brief discographic info for each track. Instead of photos, the art focuses on their emblem, a dapper penguin with top hat, vest, bow tie and long tux jacket. Given how many members they've had over the decades, a thorough collection of photos could have been unwieldy for this no-frills, reasonably priced package.

Each CD covers an era for the band. Disc 1 shows its origins as a British blues revival ensemble drummer Mick Fleetwood and bassist John McVie (thus the band's name) formed after leaving John Mayall's Bluesbreakers. A rip-roaring cover of Elmore James' "Shake Your Moneymaker" makes a perfect opener. Within a revolving door of guitarists (Peter Green, Danny Kirwan, Jeremy Spencer, Bob Welch), we get the 1972 single version of Welch's relaxing "Sentimental Lady" done five years before he made it a solo hit. Green's "Rattlesnake Shake" in contrast is raucous and raw. "Spare Me a Little of Your Love" marks the entrance of keyboardist Christine McVie, whose vocals and writing brought the band emotional warmth.

"Monday Morning" begins CD 2's 1976-80 view of Big Mac's leap to superstardom once newcomers Lindsey Buckingham and Stevie Nicks made it more radio-friendly and commercial. Nicks's otherworldly aura (as on "Rhiannon") became yin to Christine's yang, while guitar ace Buckingham added a California feel to the blues vibe. The simultaneous collapse of two romances in the quintet fueled songs' drama. (Take "Go Your Own Way" and "Second Hand News.") Despite the McVies' breakup, Christine characteristically contributed this box's optimistic title track and "You Make Loving Fun."

No, softer Disc 3 (1982-2013) isn't as outstanding, but it has delightful moments like "Oh Diane," modeled on early rock's teen love songs Buckingham heard in his youth. "Save Me" is among the box's 11 single versions. As for Nicks's ethereal "Silver Springs" (whose original in 1976's *Rumours* sessions became the flip side to "Go Your Own Way" as a single but wasn't on the LP), we get a near-five-minute edited version of the lengthier rendition on 1997's live *The Dance*.

From the blues rock of "Black Magic Woman" to the weird-

QUICK PICKS

BY PATRICK PRINCE

COLD WAR KIDS
THIS WILL ALL BLOW OVER IN TIME
Downtown Records/UMe (2-CD, 2-LP)

Genre: Rock

Cold War Kids have been delighting listeners for quite a long time – longer than many are probably aware. The band have always been blues-tinged with a creative, alternative bent, and they were popular long enough to often surpass the indie rock tag. Now that Cold War Kids are signed to a major label deal, *This Will All Blow Over In TIme* is a perfect collection of favorites from their indie label span (along with important unreleased and rare tracks) from 2005-2015. Released as a 2-CD set in December, the 2-LP translucent yellow vinyl release in February is really worth the decade long celebration of the band's outstanding work.

FRANCES CONE
LATE RISER
Thirty Tigers (CD)

Genre: Alternative

Filling a gap between Kate Bush and Enya, Christina Cone and her vocal dominance carry new album *Late Riser* to angelic heights. It takes a lot to make ethereal ambience strive to a collective catchiness, but Cone's songwriting takes more interesting turns when it is offbeat, eerie and poignant like "Unraveling" and the chillingly brilliant "Easy Love" (think Tori Amos in her prime).

GILLIAN G. GARR
WORLD DOMINATION
BMG RPM (Paperback)

Genre: Music History

Music industry geeks will become enamored with BMG's recently launched RPM book series, telling the stories of influential record labels. One book in this launch is Gillian Gaar's Sub Pop Records story, *World Domination*. An expert of the Northwest music scene, Gaar gets the Sub Pop facts straight and does it with flair, even adding cool photographs to reference as you read, such as Nirvana's Kurt Cobain hanging out at Sub Pop retail promo man Nils Bernstein's Rebellious Jukebox record store.

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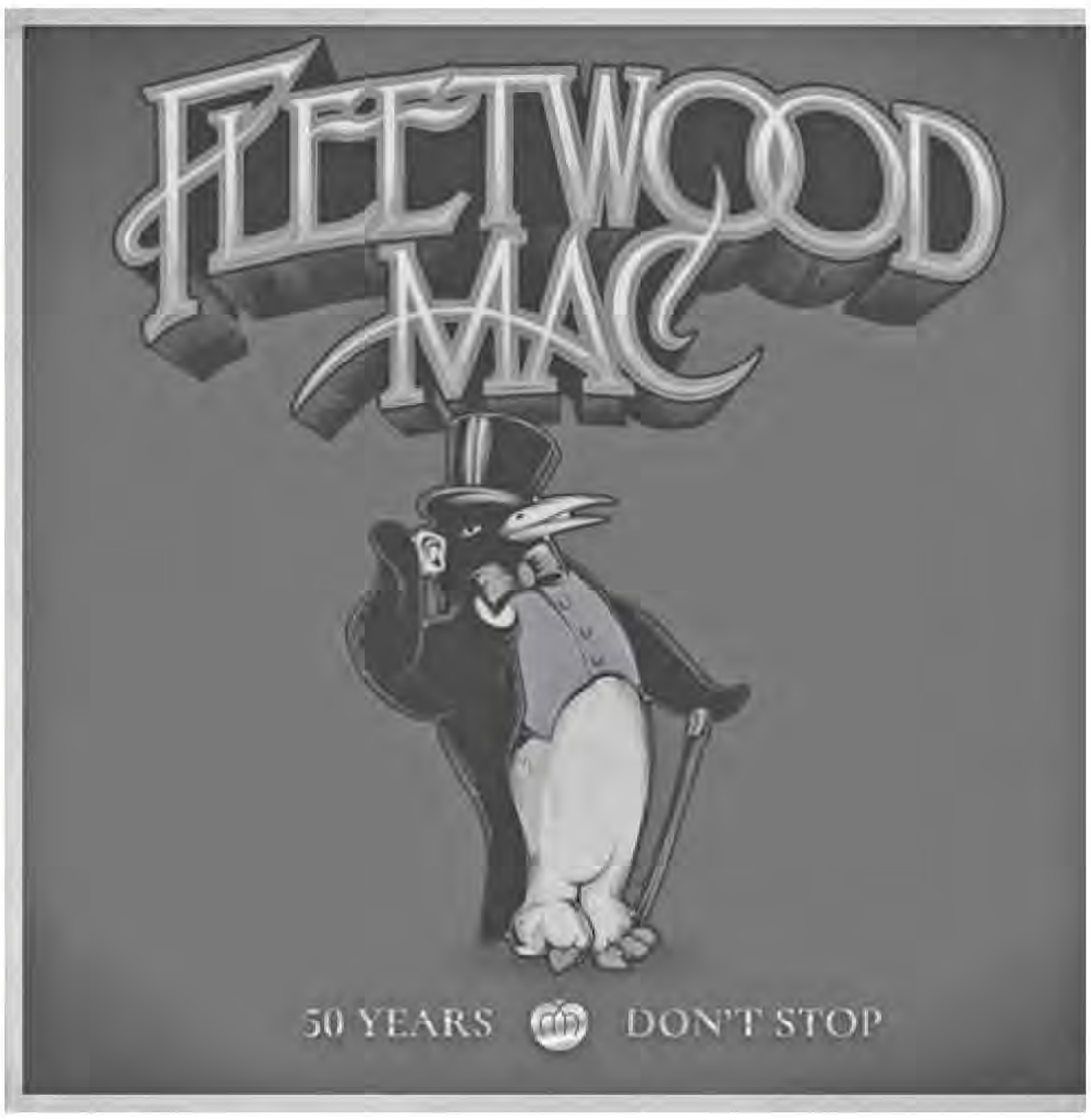


ness of "Tusk" to the dance club rhythms of "Love In Store," Big Mac have continuously evolved as members came and went. As for 'The Chain' of that evolution, let's hope that they don't stop.

– Bruce Sylvester

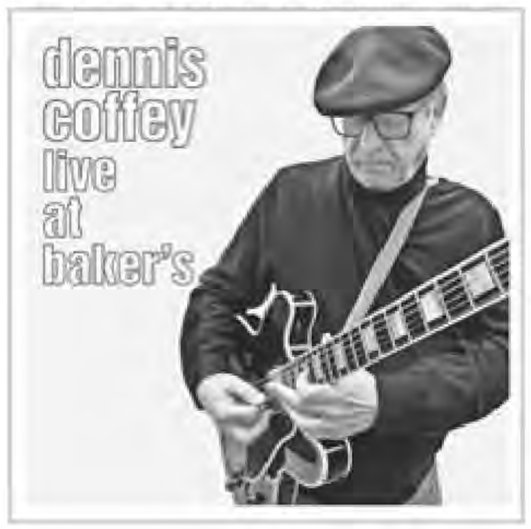
DENNIS COFFEY
LIVE AT BAKER'S
Omnivore (CD)
★★★★

In the course of his career, Dennis Coffey has made a name for himself several times over. The Detroit guitarist was a key session player in that city's music scene; as one of the famed Funk Brothers studio aggregation, he lent his skills to numerous funk and soul side of the 1960s and beyond. His staggering list of credits includes stinging guitar work on hits by Edwin Starr, Wilson Pickett, Parliament/Funkadelic, Freda Payne and many others. His 1970s recordings under his own name showed his skill at creating distinctive instrumental funk of the highest order; his smash hit "Scorpio" is a dance floor classic and an exemplar of its era.

But his hard rocking style — often deliver with tasteful yet memorable guitar effects — is merely one of many tricks in Coffey's stylistic bag. As several archival releases have show, Coffey has always been equally at home in the more exploratory context of soul-jazz. His newest release is another archival recording, albeit of a more recent variety. *Live at Baker's* documents a 2006 live set at a historic Detroit music venue, Baker's Keyboard Lounge.

Using a quartet format including Detroit Music Award winner Demetrius Nabors on keyboards, bassist Damon Warmack and Grammy-nominated drummer Gayelynn McKinney, Coffey rips into an assortment of originals and covers, all delivered with a winning combination of taste and fire. Coffey's band brings a more jazzy texture to a reading of "Scorpio," one that explores the tune's potential beyond the funk idiom. Working without vocals, the trio digs into a soulful slow-jam vibe for a reading of the Temptations' "Just My Imagination" (he played on the original).

Live at Baker's is an understated affair, but the expressiveness and finesse with which Coffey plays these nine cuts shows that there's subtle power in restraint. He finds a sexy and hypnotic blues vibe within the standard "Moonlight in Vermont." Elsewhere he showcases his original take on tunes by Freddie Hubbard, David Sanborn, Jimmy Smith, Miles



Davis ("All Blues") and others.

Coffey is far from retired. Today — at age 78 — he plays every Tuesday night at Detroit's Northern Lights Lounge.

– Bill Kopp

VARIOUS ARTISTS
NEW WAVE: DARE TO BE DIFFERENT
MVDvisual (DVD)

★★★★

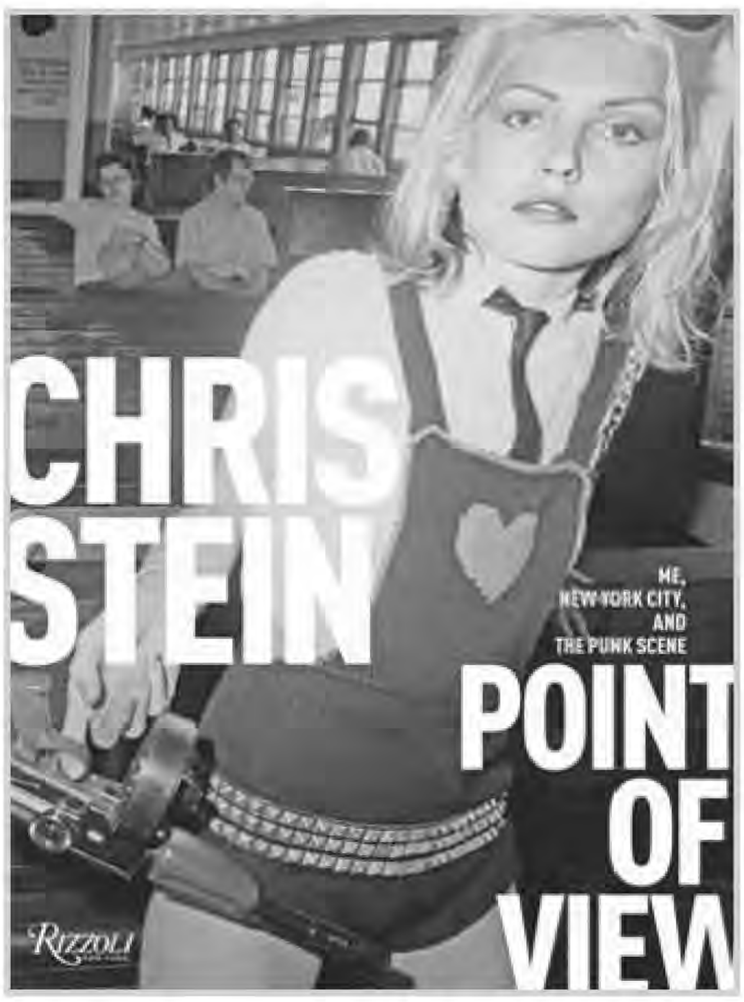
Directed by Ellen Goldfarb, this film tells the story of the "New Music" years (1982 to 1987) of Long Island, New York radio station WLIR-FM. The station was a 3,000-watt, fairly low-budget operation, but was quite influential in the growth in popularity of New Wave music in the 1980s. They would often play imports on the air months before their domestic release, much to the consternation of the U.S.-based record companies. A WLIR staffer would sometimes go to JFK airport in Queens, New York to meet the plane that was bringing the imports from the U.K. WLIR Program Director and DJ Denis McNamara is given a lot of credit in the film for the direction of the station, and interview clips with McNamara are featured frequently in the film. McNamara states in an interview segment that he insisted on WLIR being known as "New Music" and not "New Wave" because he believed that the latter term could soon become dated, as "groovy" had. And McNamara cites the July 1985 Live Aid concerts as a high point for the station, stating, "Artists that we championed were doing something good for the world."

Interesting interview segments with Dave Wakeling of The English Beat, Cy Curnin of The Fixx, Debbie Harry and Chris Stein of Blondie, Vince Clarke of Erasure, Jim Kerr of Simple Minds, Nick Rhodes of Duran Duran, Annabella Lwin of Bow Wow Wow, Thomas Dolby, Billy Idol and Joan Jett are the highlight of the film. Idol states in an interview segment that WLIR fueled the change away from 1970s rock and set the pace for the music of the 1980s. Longtime U2 manager Paul McGuinness praises WLIR for playing U2 early on while the larger Manhattan-based rock stations WNEW-FM and WPLJ-FM wouldn't, and McGuinness criticizes the Manhattan stations as "conservative."

There are a few inaccuracies in the film. Many of the artists that the film claims received their first American airplay on WLIR actually had been played elsewhere first. And the claim that WLIR played many of the New Wave artists before MTV did is simply untrue. MTV debuted on August 1, 1981, a year and a day before WLIR's switch to the "New Music" format, and MTV aired videos by bands such as The Human League very early on. In addition, it is odd that the film never mentions the Long Island-based new music station WDRE-FM at all. WDRE, which went on the air after WLIR lost its license in a battle with the FCC, had the same format as WLIR and employed many of WLIR's on-air staff.

But those things aside, it is a fun film to view. It's a nice step back in time to a big revolution in the music industry and in pop culture. And it's a good laugh that a copy of REO Speedwagon's "Roll With The Changes" was broken on the air to mark WLIR's shift from progressive rock to new music in August 1982.

– John Curley



CHRIS STEIN
POINT OF VIEW: ME, NEW YORK CITY, AND THE PUNK SCENE
Rizzoli (Hardcover)

★★★★

This, the second collection of photos by the Blondie guitarist following 2014's *Negative: Me, Blondie, and the Advent of Punk*, largely showcases a 1970s New York City that doesn't exist anymore. There is a strange beauty in the urban decay shown in many of the photos in the book, from a stripped-down Volkswagen Beetle on the street that is missing its tires and doors to the seediness of Times Square of the era. And the photos in the collection range from everyday people on the streets of the city to big rock stars such as David Bowie, Iggy Pop, and Ray Davies to the writer William Burroughs to artist and scenester Andy Warhol to Stein's peers The Ramones. And, of course, Debbie Harry, Stein's Blondie bandmate and then-girlfriend, is featured prominently.

Stein's comments in the book are as interesting as the photos. He writes of his disdain for Facebook. But then, he writes that linking his Instagram account to Facebook led to two girls in a photo from the early 1970s that he had posted identifying themselves. Writing about a photo of Harry on the roof of their apartment building on 17th Street, Stein reveals that rooftop was where they both first heard a Blondie song on the radio. And Stein's story about how his friend, Warhol star Eric Emerson, drove the wrong way through the Holland Tunnel while clad in a glitter suit and angel wings is laugh-out-loud funny.

The music-related photos in the book are great, in particular shots from the 1975 Blondie show that marked the debut of both Clem Burke and Gary Valentine with the band. And shots of the original lineup of The Ramones, both in posed photos and outside CBGB, including one of Johnny Ramone loading his amp into the trunk of a car, are terrific.

The book concludes with some shots taken on September 11, 2001 of the World Trade Center burning, a dust-covered Con Edison truck and NYPD officers on the street. These images are in stark contrast to photos presented earlier in the book of an outing that Stein and Harry took to an art event at the World Trade Center in the mid-1970s that include a fantastic shot of Harry on the observation deck of the South Tower. Writing about the 9/11 photos, Stein states that the event was a turning point for the city in that it soon became a "vast corporate world center." And looking back on the city of his past, Stein writes that he never thought he would miss "the decay and the danger."

Anyone that remembers the New York City of the 1970s will find this book of great interest.

–John Curley

SOUL ASYLUM

SAY WHAT YOU WILL ... EVERYTHING CAN HAPPEN/MADE TO BE BROKEN

Omnivore Recordings (CD)

★★★★

WHILE YOU WERE OUT/CLAM DIP AND OTHER DELIGHTS

Omnivore Recordings (CD)

★★★★

Scrappy, ragged and unremittingly loud, Minneapolis' Soul Asylum fought to be heard over the gloriously messy Replacements and Hüsker Dü's hardcore metal circus while slumming it in the '80s Twin Cities alternative underground.

Long shots at best to make it, until 1992's Grammy-winning power ballad "Runaway Train" scored big, Soul Asylum banged out four blazing records for local label Twin/Tone Records. Among them were 1984's debut *Say What You Will ... Everything Can Happen* and 1986's *Made to be Broken*, ripe for reassessment via extravagant, remastered reissues from Omnivore, as is the label's two-for-one re-release of 1986's *While You Were Out* and the EP *Clam Dip and Other Delights*. Flying around with ragtag, youthful energy, relentless drive and a budding tunefulness, these records remain wood chippers of fast, scruffy punk-rock fury.

"Long Day," "Happy" and "Black and Blue" from the former and "New Feelings" and "Growing Pain" from the latter are cyclonic anthems slamming headlong into mosh pits, as is the swarming "Whoa!" from Soul Asylum's more polished sophomore effort, where "Tied to the Tracks" and the piano-driven "Ship of Fools" effectively blend melody and noise. An oddity like the ballad "Stranger," from the first album, recalls early Springsteen with its river of dark, stylish saxophone. "Money Talks" is a wild-eyed psychobilly tantrum, while the clickety-clack and soft, glowing Americana of *Made to be Broken*'s "Never Really Been" betray their Heartland roots.

Never-before-seen photos and artwork, plus handwritten lyrics and insightful essays on Soul Asylum's historical significance, are bolstered by scads of bonus material — rare shambolic outtakes, demos and all. Furious blasts like "Broken Glass," "Spacehead" and "Masquerade" and a chainsaw swinging, dog-eared cover of Creedence Clearwater Revival's "Bad Moon Rising" are as thrilling as the fiery cow-punk of "Ramblin' Rose." Raw power, indeed.

The prolific buzz saw that was Soul Asylum during the Twin/Tone years continued unabated throughout 1986, as *While You Were Out* — celebrated by Superchunk's Jon Wurster in gushing liner notes included in Omnivore's fully loaded re-release — packed a more immediate punch with the infectious merry-go-round "No Man's Land," the bittersweet, torn-and-frayed majesty of "Closer to the Stars," the overwhelming fury of "Never Too Soon" and "Miracle Mile," and the punishing grind of "The Judge."

Packaged here with *While You Were Out*, the 1989 housecleaning teaser *Clam Dip and Other Delights* — Soul Asylum's Twin/Tone swan song — could be arty and weird, as with "Artificial Heart," or frenzied and funky, like "Take it to the Root." A bulldozer of a track, "Just Plain Evil" gets down and dirty, while "P-9" whirls through deliriously contagious country-rock, leading into a compelling clutch of extras, such as the yearning "Forever and a Day" and the boisterous "Saving Grace," that round out another essential document of Soul Asylum's biting wit and brazen sonic savagery.

– Peter Lindblad

THE SPECIALS

ENCORE

Island Records (CD, LP)

★★★★★

This is The Specials' first recording since 1981, and it is an outstanding, socially conscious album that packs quite a wallop. The album features original members Terry Hall (lead vocals), Lynval Golding (guitar and vocals) and Horace Panter (bass). They are augmented by Nikolaj Torp Larsen (keyboards and vocals), Steve Cradock (guitar), Kenrick Rowe (drums), Tim Smart (trombone and tuba), and Pablo Mendelsson (trumpet).

The album kicks off in high style with a funky, danceable take on The Equals' 1970 single "Black Skin Blue-Eyed Boys" that features a terrific vocal by Hall. That is followed by "B.L.M.," a bass-heavy track with a spoken-word vocal by Golding that tells of how his father and he came to move from Jamaica to England and of the hardship and racism that they endured. It goes on to describe a racial incident that happened to Golding after he moved to the USA in the 1990s and his reaction to it. It is a blunt, moving, and stunning piece of work. The album's lead single, "Vote For Me," is a fantastic ska-flavored tune about corrupt politicians pretending to be something they're not.

Hall and Golding revisit their post-Specials, early 1980s band Fun Boy Three with a great version of that band's 1981 single "The Lunatics (Have Taken Over The Asylum)." The song is about the insanity of how politicians keep people down. "Breaking Point" contains serious lyrics that stand in contrast to whimsical sound of the song, including "Social media is a trend / That will send us all around the bend." A cover of The Valentines' anti-gun song "Blam Blam Fever" includes some updated lyrics that comment on recent events, such as "Every time you read The *New York Times* / Seventeen dead in a school gun crime."

The spoken-word vocal by British anti-racism activist Saffiyah Khan highlights the terrific anti-sexism track "The Ten Commandments." Over a funky backing track, Khan makes declarations such as "I shall not be the icing on your cake and I shall not be the candy on your arm / But I shall be seen / And I will be heard." Street thugs are the target of the biting "Embarrassed By You" that features Hall and Golding trading off on the lead vocal. Hall's spoken-word vocal tells the story of "The Life And Times (Of A Man Called Depression)," a free-flowing track that criticizes those that talk the talk but don't walk the walk. The album concludes with the forward-looking "We Sell Hope," a wonderful ska track about the importance of looking out for one another.

While the album is a must listen, it also serves as a stark reminder of how few of society's ills have improved in the nearly four decades since The Specials' last recording.

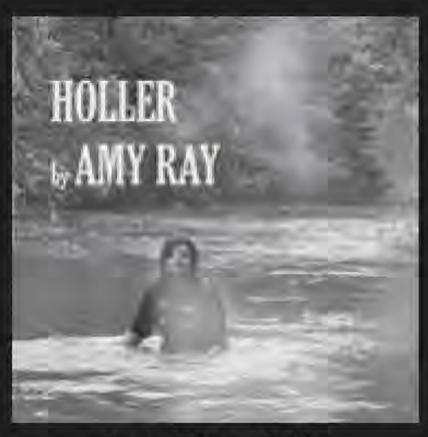
– John Curley

BY LEE ZIMMERMAN

Amy Ray has always projected a tougher and grittier image than the generally uplifting approach she takes within her role as part of the Indigo Girls. Eschewing the anthems and optimism that makes that duo an inspiration to so many, her new individual outing, tellingly titled *Holler*, hews to a middle ground, a rollicking country-ish noir that's both honest and engaging. Song titles such as "Dadgum Down," "Tonight I'm Paying the Rent" and "Didn't Know a Damn Thing" suggest an air of skepticism, but the melodies themselves are transfixing, tumultuous and flush with intrigue. To her credit, Ray takes some unexpected turns, but with a sprawling cast of support players – Alison Brown on banjo, keyboardist Kofi Burbridge and guitar slinger Derek Trucks prime among them -- she carries it off with aplomb. The result is by far her most singular solo turn of her career, one that takes her out of the Indigos' orbit and into daring designs of her own.

As a producer, **Neilson Hubbard** has an extraordinary track record, not only for his expertise behind the boards, but also for the particular ambiance he casts on his clients' sessions. It often sketches the music with darker designs, an atmospheric undertow that leaves a distinct impression and makes the results even more affecting as a result. He takes the same approach to his own endeavors, and while he may be best known for his work alongside others, his solo albums stand out as examples of craft, creativity and nuance. Hubbard's latest, *Cumberland Island*, is no exception. It's an exquisite outing, one awash in tone and texture and utterly lovely to boot. Hubbard's hushed vocals add an air of mystery and intrigue, but the ultimate result is a set of songs awash in a beguiling beauty that's instantly affecting. Inspired by his honeymoon on the island name-checked in the title, it offers a stunning soundscape of windswept splendor, tender images of an era long past but clearly not forgotten.

Les Kerr is an adroit entertainer, a man who espouses a feel-good philosopher similar in stance to that other rollicking troubadour Jimmy Buffet. Indeed, Buffet and Kerr share a similar uplifting, happy-go-lucky attitude that's all about ensuring that their audiences share in that sense of celebration. His references are identical as well – bars, beaches and places where carefree existence takes a predominant role. Kerr's latest, the aptly named *Part of the Show*, reflects that attitude in a natural setting – live on the Blue Plate Special, an intimate radio show presented daily by Knoxville station WDVX. It allows Kerr to tell his stories and share his charms, interspersing introductions and feel-good stories along with occasional exchanges with host Red Hickey. Affable and unpretentious, Kerr engages his audience with humor and happenstance, making the crowd feel not only like they're part of the show, but fully engaged as well.



Amy Ray, *Holler*

Neilson Hubbard, *Cumberland Island*

Les Kerr, *Part of the Show*

Jeff Mamett, *Carry Me Back*

Marley's Ghost, *Travelin' Shoes*

Cold Weather Company, *Find Light*

For his part, **Jeff Mamett** is a good old boy, a down home, old school country troubadour who shares no pomp or pretensions. His is a natural sound akin to those artists once borne from the heartland. His rich, resonant vocals and simple yet sincere sentiment brings to mind a combination of Waylon Jennings and Roger Miller, the sort of sound that was once so predominant in honkytonks from Bakersfield to San Antonio. The instrumental accompaniment underscores that approach, its rousing fiddles and surefire rhythms bringing to mind the songs that inspired square dancing and celebration on a Saturday night where the only intent was to get folks up to mingle and sway to good time music and merrymaking. Consequently, the album title – *Carry Me Back* – seems apt indeed, a reminder of the way country music served those that enjoyed story and song spawned from homespun homilies.

Seattle-based band **Marley's Ghost** has always taken an eclectic approach to their music, one that sometimes ties them to the traditional web woven by The Band. It's a sound that offers allegiance to archival origins while stirring things up with contemporary credence. The group's latest effort, *Travelin' Shoes*, is mostly faith-based in its designs, an upbeat, celebratory sound full of praise and propriety. A dozen albums in, the group finds focus by tapping tradition, with high harmonies and back porch melodies setting the standard. The album provides an assured set of old time gospel tunes, with producer Larry Campbell assuring the authenticity. The banjo-pluck of the title tune, the celebratory stance of "Run Come See Jerusalem," and the jubilant embrace of "Hear Jerusalem Moan" and "So Happy I'll Be" share the sense that there's ample reason to rejoice. One selection in particular, "So Happy I'll Be," sums up the sentiment, and indeed only a real curmudgeon could shun the effusive enthusiasm that it and every song in the set has to offer.

Meanwhile, **Cold Weather Company** temper their music with a lilting embrace, a meditative sound that recalls a celestial sort of folk music, all uplifted vocals and sweeping suggestion. *Find Light* seems to do just what the title implies, taking listeners on a tour of heavenly environs with absolute assurance. The New Jersey-based trio come across with confidence and desire, placing an emphasis on rich, reverberating keyboards and gilded voices, an effusive rush of energy and emotion. The references are a bit oblique, but traces of Fleet Foxes, The National and Bon Iver often come to mind throughout the proceedings. This is a sound flush with sensual suggestion, music that seems to soar to a higher sphere. It echoes with possibility and promise, the revelry of Saturday night and the reflective repast of Sunday morning, with optimism still in full bloom. It's sweet and supple, just the kind of thing needed in these blighted times.

Expanding On The Original

BY CHRIS M. JUNIOR

Aldo Nova revisits songs from his debut album for latest release

Aldo Nova (above) resurrects his debut album – an '80s classic – on his latest release, *2.0*. It's modernized material for a new generation of listeners.

At an age when most people find themselves contemplating the end of their careers, Aldo Nova decided to go back to the beginning of his.

It was Nov. 13, 2016, Nova's 60th birthday, and the Canadian singer-guitarist remembers a thought coming to him in a flash. He would revisit songs on his 1982 self-titled debut — "give them a new, modern twist," as Nova puts it — and release the fresh recordings in April 2017 on the original album's 35th anniversary.

That challenge would run parallel to another one much more important and demanding: caring for his wife, Paola Simonetto, who was diagnosed with pancreatic cancer about a month earlier.

His original deadline would come and go, as would another birthday, before *2.0* — Nova's first new release since *Nova's Dream* in 1996 — arrived in October via the Megaforce label.

"The record came out a little later than I expected," Nova says, "but it came out a lot better than I expected."

Making his mark with "Fantasy"

Nova's self-titled debut came out April 1, 1982, on the Portrait label, and the following month, the Recording Industry Association of America certified it gold. Helped in part by a music video in which Nova sports a leopard-print jumpsuit, the hard-driving "Fantasy" became his first hit single in America, peaking at No. 23 on the Billboard Hot 100 in 1982 (and at No. 3 on the magazine's rock-themed Top Tracks chart). "Foolin' Yourself," also from his debut, charted a few months later, reaching No. 65 on the Hot 100.

Subject … Aldo Nova was released in 1983, followed by *Twitch* in 1985, but those albums spawned no Hot 100 hits and only one Top Tracks entry: "Monkey on Your Back," which peaked at No. 12 in late 1983. Nova's next big move was to pull what he calls "my first disappearing act."

"I was having a lot of problems with the record company," he explains. "For my first and second albums, I had complete control. And when *Subject* didn't do as well as the first album, they got really involved with telling me to co-write songs, to work with other people and get (others) involved with my production." He's quick to point out that the 10-song *Twitch* has only one he wrote alone ("Rumours of You"); the remaining songs are co-writes or penned entirely by someone else.

"I basically became an interpreter," he says.

So in 1985, Nova says he decided to call it quits, leave New York and return to Montreal, where he'd continue his music career but in a much different manner.

Working with Celine Dion and others

Back in Canada, Nova worked on commercials and produced artists from Quebec, among them a teenage singer named Celine Dion. He was one of the producers involved with Dion's 1987 French-language album, *Incognito*, and Nova would continue his working relationship with her after she transitioned to making albums in English. He had a hand in writing and producing tracks on Dion's *Falling Into You*, released in 1996 and a Grammy winner in the Album of the Year and Best Pop Album categories.

In the time between working on Dion's *Incognito* and *Falling Into You*, Nova briefly ended his hiatus from issuing his own albums with 1991's *Blood on the Bricks*. Playing a major role in its creation was Jon Bon Jovi, a friend going back to the early 1980s, when Nova contributed guitar and backing vocals to the first Bon Jovi album. In addition to co-writing and co-producing all of the songs on *Bricks*, Jon Bon Jovi released it on his short-lived Jambco imprint. The title song made it to No. 14 on Billboard's Album Rock Tracks chart, and "Medicine Man" reached No. 43.

In the late 1990s and into the 2000s, Nova's name appeared in the songwriting credits on album tracks and hit singles by the likes of country star Faith Hill and *American Idol* Season 2 runner-up Clay Aiken. "This Is the Night," recorded by Aiken and co-written by Nova, Chris Braide and Gary Burr, sold about 393,000 copies in its first week of release and debuted at No. 1 on the Billboard Hot 100.

Looking back at his years spent mostly behind the scenes, Nova says: "I was active, but I pretty much considered myself a ghost. It was deliberate. I didn't want to be seen; I didn't even take one photo opportunity or one TV opportunity. I didn't go on tour and crisscross the U.S. on one of these classic rock tours, even though I got offered a bunch of them."

Tackling one song at a time

Having committed on his 60th birthday to redo material from his debut album, Nova got down to business in December 2016, starting with a new version of his biggest hit.

"(Redoing 'Fantasy') was the benchmark I took to go or not to go forward with the album," Nova says. "If I could get something coming out of the speakers from 'Fantasy' and 'Ball and Chain' that excited me, then I would know I had something going."

Seeking feedback, Nova had his wife listen to the new "Fantasy" and "Ball and Chain," and he sent copies to Bob Ludwig, the renowned mastering engineer who handled that task for Nova's debut.

"He got excited about the project and hopped on board," Nova says. "At that point, I continued going on. Had I not gotten a good response or something that excited me, then I wouldn't have (followed through with) it."

With his wife battling cancer, Nova could devote only a few hours per night to the project, tackling one song at a time. On a typical day, he says, "I'd get up around 5 or 6 in the morning and make her eat breakfast. We'd have chemo at 8:30, then we'd have doctor's appointments. As the illness progressed, the days got busier."

Instead of redoing all 10 songs from his debut album, Nova chose six for the self-funded *2.0*. The others, he says, "were good the way they were," adding that he wasn't particularly fond of "You're My Love," and that he'd already "stated it all" on the guitar showcase "See the Light."

Rounding out *2.0* is a new song called "I'm a Survivor," which Nova originally wrote in 2009 for Lou Gramm after the ex-Foreigner singer's management team contacted him for material.

"Back then," Nova recalls, "it was called 'I'm the Insider.' Musically, it had pretty much the same stuff in it, but it didn't have the long guitar breaks, the drums breaks, and the lyrics were different."

Gramm's team passed, so the song sat on a computer hard drive until 2012, when Nova's wife — a veteran producer of music programming for TV in Canada — weighed in.

"I played her the song," Nova remembers, "and she said, 'This is a hit.' When it came time to do *2.0*, I was looking for a song that was anthemic, and this turned out to be a great track."

Nova made some changes to the song, among them the new title "I'm a Survivor."

"After everything I've been through in my life — the pain, the hardship, the substance abuse — I still came out alive," he says. "I'm in great shape physically, emotionally and spiritually, so the lyrics reflect where I am now."

Nova finished *2.0* prior to his wife's death at age 56 on Dec. 25, 2017, and he credits her "very good ears" as a big reason why the seven-song collection "sounds as good as it does."

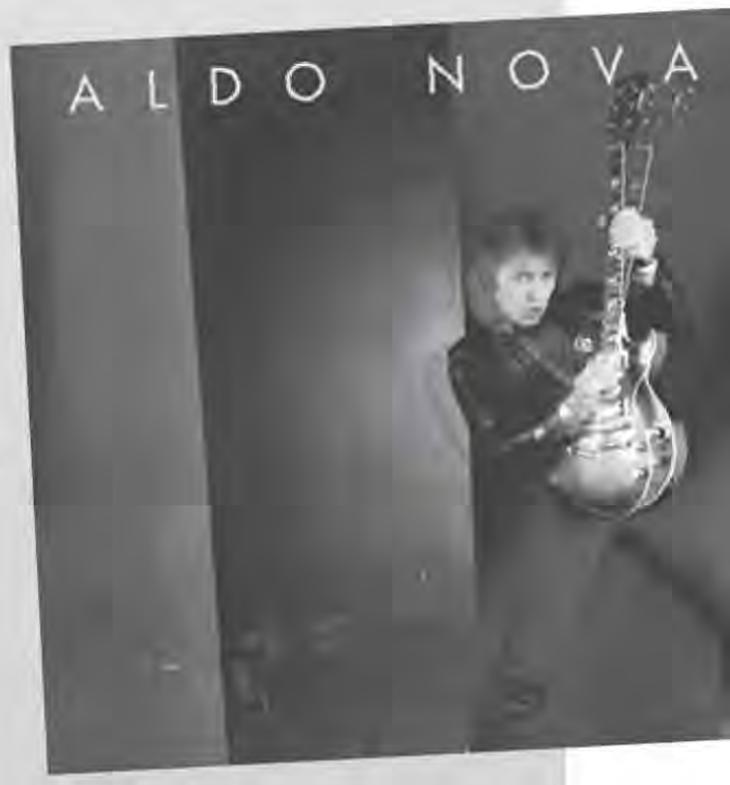
Now that *2.0* is on the market, whether those versions of the songs are better than the originals is really up to the fans.

"You can still go buy (my debut album), and you can buy *2.0*," Nova says. "Now you have two different versions of the same songs. If you look at it from a science fiction point of view, which is pretty much what I'm all about, you can listen to the same songs in the same time and space, and you can pick and choose whatever you like."

VINYL FINDS

Aldo Nova's Groundbreaking Fantasy

BY RAY CHELSTOWSKI



Like Marshall Crenshaw, Aldo Nova came out of the musical Beatlemania. Unlike Crenshaw the music that Aldo would make would bear little resemblance to his character George, or to the band itself. It would instead break entirely new ground.

In the late '70s Aldo Nova was in Canada working at night as a studio engineer. There over the course of several years Aldo was able to fine tune and play with a bunch of material that he had assembled. The songs were more polished than a regular demo and this led to him being signed by Portrait Records. As part of his agreement, Aldo convinced the label to give him the authority to produce his first album entirely alone – something unheard of even today. In the end the decision paid off and Aldo Nova sold over a million copies in the U.S. alone. Driven by the success of the single "Fantasy" and the follow up "Foolin' Yourself", the record would prove to be more than just FM summer beach-fodder. Instead, Aldo Nova is considered to have teed up the power pop metal movement that would follow and occupy most of the late '80s. Armed with a high energy voice in a pitch similar to Richard Marx, Aldo's debut mixes flashy rockers like the first single with the very Night Ranger-esque ballad "You're My Love." There are slowed down burners like "Ball and Chain" and "It's Too Late" that seem to channel Def Leppard. He even had Bon Jovi moments here and there with songs like "Hot Love." All of this appeared here on this record before many of those other acts even debuted. This was their birthplace.

Aldo's career might have been a one and done if it hadn't so perfectly predicted the direction in which rock would quickly turn. A few follow-up records would emerge but none had the fire-power of the debut. Nova's path instead would move away from helming the movement to being a valued side contributor and songwriter – providing material to Jon Bon Jovi and later Celine Dion and Clay Aiken. He'd also find himself in good demand as a session player working with Michael Bolton, Blue Oyster Cult and Lita Ford. Nova even found work successfully crafting jingles in Montreal. However, he would never again front a hit song.

He returns this year with a new album called *2.0*. Here Aldo revisits his self -titled debut by contemporizing the tracks and adding one aptly titled new song, "I'm A Survivor." The updated version is slick and adds even more flash and space to what was already a big production. I'm not sure that it will widen his fan base but the release provided enough coverage to get some of us to give this debut a deeper look. Upon reflection, the importance of Aldo Nova is directly tied to your own like or dislike of the music that it inspired. Regardless of what side of that argument you find yourself, what can't be denied is the absolute '80s sheen that just drips from these 10 songs. This isn't *Astral Weeks*. But at times it sure is a lot more fun!

A PRESENT TO PETE SEEGER

JOHN McCUTCHEON NEW ALBUM PAYS TRIBUTE TO HIS MUSICAL MENTOR

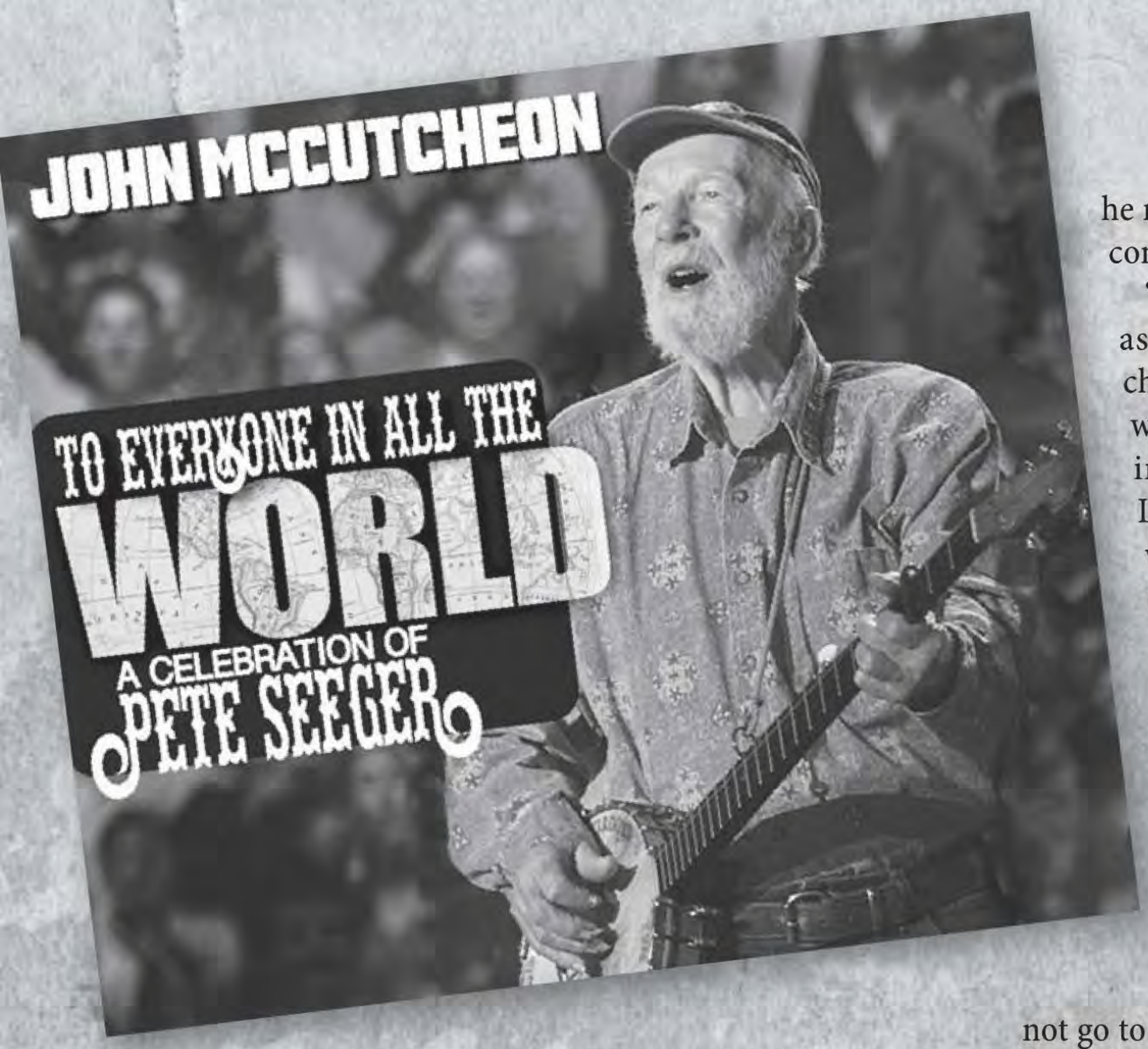
BY LEE ZIMMERMAN

JOHN McCUTCHEON has never been one to withhold his admiration. A musical alchemist, his storied catalog has included recorded tributes to Woody Guthrie and human rights pioneer Joe Hill. However his latest album, *To Everyone in all the World — A Celebration of Pete Seeger*, offers his most personal offering yet, a paean to a man who not only became an indelible influence on his music, but a friend and father figure as well.

"He was the third leg in that three-legged stool," McCutcheon said, also referencing Guthrie and Hill. "It felt like I was closing a circle."

A collection of 15 Seeger signature songs, the album offers McCutcheon's own interpretations of material that meant the most to him personally, from childhood on. And given the fact that McCutcheon never swayed from that primary purpose, the concept is all the more profound. Indeed, over the course of his 40-year career and some 34 albums, McCutcheon'has championed a sound that's of a genuinely vintage variety. A multi-instrumental virtuoso adept at guitar, dulcimer, banjo, autoharp and fiddle, he continues a tradition that Seeger helped start, one which goes to the very heart of an authentic American musical experience.

IRENE YOUNG



"We're living in a time where people are trying to figure out what they can do individually, and what they can do collectively," McCutcheon muses. "A lot of these songs afford that. Part of the reason that I chose these songs is that they told important stories. Pete exhibited a kind of courage throughout his career that's good to remember. We're living through some things now that harken back to that age, and it's really important for us to remember what it took to resist... what kind of individual sacrifice it to took to do that."

Naturally enough, the two men met at a folk festival, and developed a friendship that extended more than 40 years, right up until the time of Seeger's death in 2014 at the age of 94. It was Seeger's revolutionary approach to playing the banjo — his ability to take it beyond traditional bluegrass realms and into the mass medium — that had such a profound effect on McCuthcheon's own instrumental acumen.

"Pete had a very ecumenical approach, not only to the banjo, but to the music itself," he explains. "He recorded lots of traditional American songs. We wouldn't know songs like 'Erie Canal' or 'Old Dan Tucker' — songs most of us learned in elementary school — had it not been for Pete going into the archive of American folk songs and discovering these things, and, more importantly, singing them around. He literally put American songs into our mouths. He was introducing America to itself. He made it all one."

The list of musicians who participate on the album reads like a who's who of bluegrass, grassicana and traditionally-oriented environs — among them, members of the bands Hot Rize, Beausoleil, and Steel Wheels, along with such exceptional individual talents as Corey Harris, Stuart Duncan and Suzy Bogguss. McCuthcheon said that when he mentioned the project to people, it was easy to convince them to contribute.

"A lot of the songs were songs I feel in love with as a kid," McCutcheon explains when asked how he chose which material to cover. "He had the notion of what an album could be. When he started recording in the '30s and '40s, it was a transition from 78s to LPs, and nobody really knew what this long form was. It was clear he was trying to direct something to us with this medium. So I picked little short songs, and some of the iconic songs, like 'Waist Deep in the Big Muddy' and 'If I Had a Hammer." There were some songs that I didn't feel I had anything to add, and there were others where I got to have my way with them."

Indeed, it was the breadth and variety of Seeger's music that specifically attracted McCutcheon to the music.

"Pete was a globalist," he explains. "You could not go to a Pete Seeger concert and not experience three or four languages you might not have held in your mouth before. You were given a kind of courage and encouragement and adventurousness not only by Pete, but by the kind of audiences he assembled. So I already knew from his recordings — and it was validated by the great amount of time I spent with him — that he looked at the talking blues as a precursor to rap music. He understood that if you have a chance to play with musicians from other countries, you go for it."

That sense of diversity and adventure also affected the treatments that the songs on the album were given. "I get the feeling that Pete would have enjoyed hearing these songs with different arrangements," McCutcheon nods. "Some were arrangements that the musicians mutually came up with. Sometimes it was obvious where they should go. With some, it took several run throughs because we didn't quite get it right with a particular approach the first time. Others, I knew exactly what I wanted to hear when I came in."

McCutcheon said that for the most part, he was open to all possibilities. "It's what you can do in a studio and what you can do with close friends," he suggests. "Some of it was the result of my own schizophrenia. Some of it was about giving a song new direction."

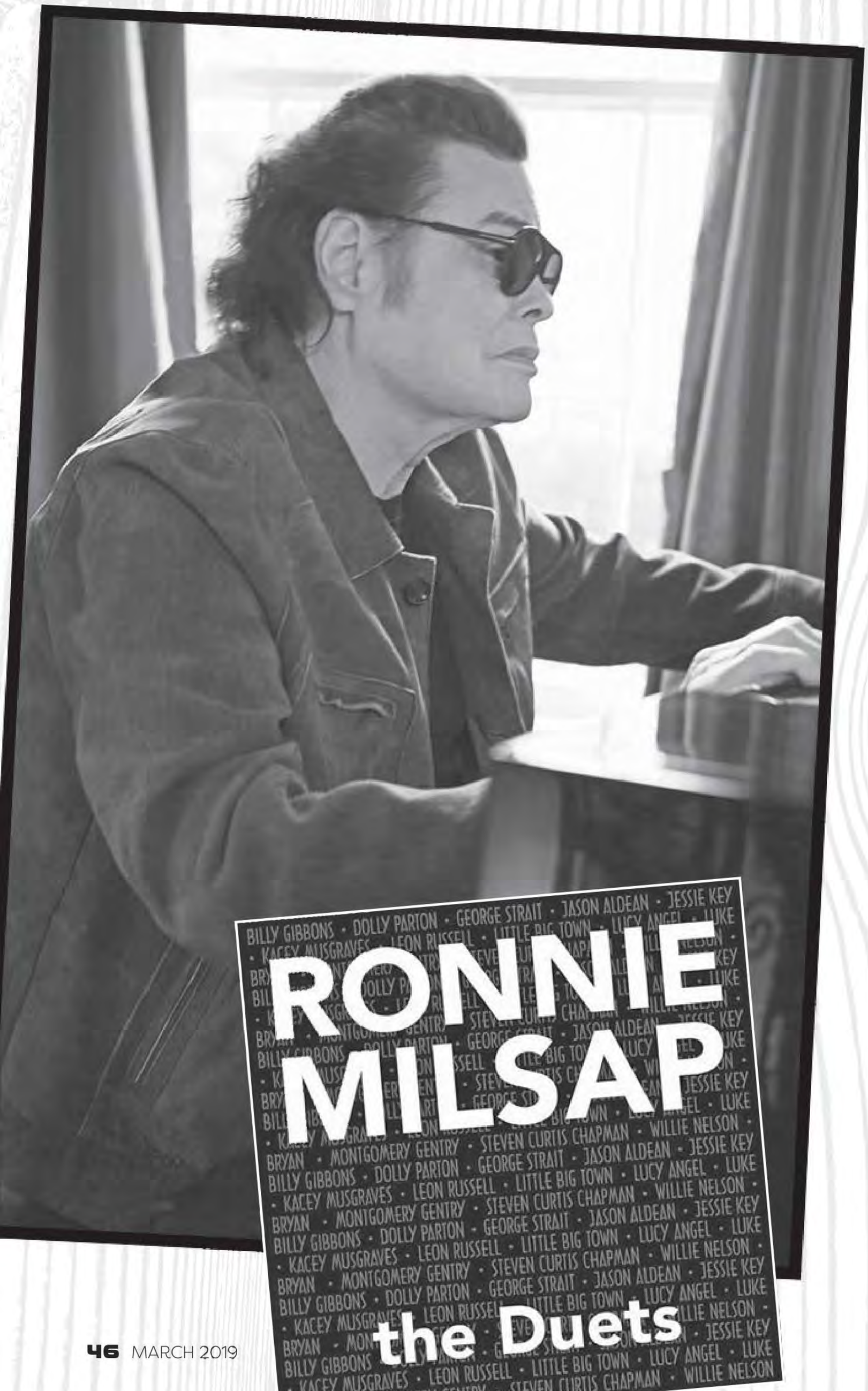
Inevitably, *To Everyone in all the World* is a revelatory experience, one that McCutcheon is obviously proud to provide.

"Pete really resisted the whole cult of personality," McCutcheon maintains. "He was really a very shy kind of guy. And that's an unusual thing for someone who gets up in front of hundreds, sometimes thousands, of people on a regular basis. I don't think he ever wrote a song that was intended to be sung by only one voice. When you think of the things he regularly sang onstage, it was always intended that we all join in." ●

A **Natural** Voice

WITH NEW ALBUM *THE DUETS*, **RONNIE MILSAP** SHOWCASES HIS TALENT WITH MANY FAMOUS COLLABORATORS.

By Ken Sharp



Robbinsville, North Carolina native Ronnie Milsap has music coursing through his DNA. The renowned country music vocalist, pianist and songwriter had enjoyed a career fruitful in robust creativity and commercial success, tallying an astonishing 40 number one hits. Still going strong at age 75, Ronnie's new album, *The Duets*, showcases the legendary artist paired with a musical who's who of star-studded collaborators including Willie Nelson, ZZ Top's Billy F. Gibbons, Dolly Parton, Leon Russell (his last recorded track before his passing), George Strait, Little Big Town, Luke Bryan, Kacey Musgraves and more.

GOLDMINE: *Where did the idea of doing a duets album come from?*
RONNIE MILSAP: My producer and I have been talking about this for a while. I ran the run at RCA. I was there for 20 years and recorded 40 number one records for them. They put it all into a 21-CD set. Back in those days at RCA they had an artist relations department and they said, "If you'll do what we ask you to do you'll be here for 20 years," and I did it and I was there for 20 years. Then I thought, what would I like to do now? And the idea came to do a duets record with some of the artists of today on some of my bigger and more recognizable songs and it came together. I tried it first with Luke Bryan on "Stranger in My House" and when that worked out real well, I thought, who else do we gotta get?

ALLISTER ANN

RARE 45'S AUCTION

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
62110	Mama Cats	Miss You / my boy	Hideout-1225	garage 60s girls Michigan	vg-	40
62113	Manfred Mann	Come Tomorrow/ what did I do	Ascot-2170 wlp	white label promo	vg++	15
62112	Marauders, the	Hold On Baby/ when you said t	Eastwood-1286	cool Garage w/farfisa	vg pl++	75
62111	Mark Seven, the	Working On Love/ wasting my li	Piece-1010	Mod/garage mover..tiny.to	vg++	20
62116	Me And Dem Guys	Black Cloud / come on little swe	Palmer-5007	mild lbl.ringwear	m=	20
62115	Me And Dem Guys	Don't Bug Me/ simple thoughts	Pyrenees-7	Michigan garage	vg pls+	20
62114	Mergers, the	Unworthy American/ loving you	Cass-112	cool,moody Mich.garage	vg pls+	40
62117	Midnight Shift	Just Another Day / every day wi	MSI-1001	Moody Mich.Garage	vg	50
62118	Misfits, the	Skiing Time / its up to you	Sound Stage 7- 2538	garage mover,hot gtr.brea	m-	20
62119	Mojo Men (the mojo)	Should I Cry/ you to me	Reprise-0689 wlp	strong Pop Psych !	m-	25
62121	Moon Rakers, the	You'll Come Back/ I was wrong	Tower-157	cool Colorado garage	vg+	20
62120	Moore,Bobby & Form	Girl You Do Something To Me/it	Red Bird-10-071	R&B Rocker !	vg++	15
62122	Moppets, the	Come See About Me/ cry just a	Spirit-0002	Mich. Girl Garage group	m-	50
62123	Mynt Julep,the	She'll Walk Into My Life/ rip tide	Ty-7772	Garage Pop/Psych. Rare !	vg pls++	500
62124	Night Shadows	The Hot Dog Man / the hotrod s	Banned-6T9	Atlanta Ga. Garage frat.	vg+	100
62125	Omegas, the	I Can't Believe / mr. yates	United Artists-50247		vg pl++	20
62126	One Way Pedestrians	Hey Miss Sally / I'd like to say	Deltron-812	Mich. Garage Rocker sm.st	vg+	40
62127	Orbits, the	House Without A Roof/ same	SSS Int-794 wlp	Moody, Zombies sound !	m-	15
62128	Osborne, Billy & tracer	My Baby Gives Me Loving/ is thi	RIK-165 wlp	garage rocker, hot.gtr.bre	vg pls+	15
62137	Pedestrians, the	Snyders Swamp/ think twice	Fenton-2102	Mich.Garage Horror them	vg-	40
62129	Pedestrians, the	The Unpredictable Miss Kinsey/	Fenton-2226		vg++	50
62131	People	Apple Cider/ ashes of me	Capitol-2251 Dj	yellow Dj label	vg+	10
62132	Peppermint Trolly Co	I Remember Long Ago/ trust	Acta-829	soft psych in acta.slv.	m-	10
62133	Peppermint Trolly Co	The Last Thing On My Mind/ sa	Acta-24367 wlp	WLP same flip in com.slv.	m-	10
62130	Perpetual Motion	Neckin Don't Make it/ get ready	Dial-4078 wlp	Dylan style, garage	vg+	10
62134	Peter's Pipers	I Didn't Believe Her/ airplane	Philips-40518 dh	great garage	vg+	15
62135	Plagues, the	Why Cant You Be True/through	Quarantined-2020	a few pops only	vg- pls+	50
62136	Plastic Blues Band	Gone/ country food	Buzy-B- 8	super Fuzz Garage !	m-	200
62139	Preachers, the	Girls Girls Girls/ dedicated	RE-491	Ala. Garage Mover	m-	50
62138	Preston	This World Is Closing In On Me/	Sound Patterns-3000 y	Mich Psych ! Yellow vinyl	m-	200
62140	Randy and the Rest	Confusion / dreaming	Jade-767	super garage..mild.stain.ol	m-	175
62141	Rationals, the	Feelin Lost/ respect	A2-103	scuffed disc, plays mint-	vg+ plm-	20
62142	Rationals, the	Look What You're Doin To Me B	A2- 101 yellow lbl.	b-side is noisy.	vg- pls+	25
62143	Reflections, the	I'm A Henpecked Guy/ don't do	Golden World-16 wlp	Michagan garage	vg++	10
62144	Reformation	Inside Mind / without you	Talunt-711	late 60s moody,garage org	m-	20
62147	Rejects, the	Hard Workin Man/ 3 hours til da	Dasca-5003 wol	Cool Fuzz Garage	vg	75
62146	Reuss, Allan	Zorba / same	World Pacific-77900 d	Fuzz Psych, pop inst.	m-	20
62145	Reverbs, the	Lie In the Shade Of The Sun/I q	Repro-425	cool, Moody Garage	m-	75
62149	Rico, Don & combo	mama Baked Patata/ cozy	Mark Records-223 wol	Ca. Garage rock/ moody in	vg-	40
62148	Riot Squad , the	Come On, Lets Go/ ferry cross t	Peninsula-001	Teen Garage, fuzz guitar b	vg	20
62150	Roadrunners(randy ha	Don't Stop Now/ baby please do	Morocco-124	cool Ca. Garage/organ RR	vg pls+	75
62152	Rockin Rebellions	By My Side/ run for your life	Vaughn-Ltd- 751	great Farfisa garage,slt.off	m-	50
62151	Rockin Roadrunners ,	Go Away / my window	Lee C- 696	Super Fla.Garage b-side v	m-/vg+	350
62153	Ruins, the	The End/ take my love	Mutt-27319	Killer Michigan Garage	m-	175
62154	Rupert's People	Reflectons of Charlie Brown/sa	Bell-684 dj	cool UK psych in bell.slv.	m-	20
62159	S.J. & Crossroads	Get Out Of My Life Woman/play	Salmar-105	Texas flashback classic !	m-	75
62155	Saliens, the	Travel Lightly / baby says	Look-5001 wlp	date on lbl, #ol	vg+	15
62157	Scepters	Little Girls Are Made To Love/ lo	MOC-661 wlp		m-	20
62158	Seger, Bob	East Side Story / east side soun	Hideout-1013	scuffy plays ++ dj.stk.	vg+	75
62160	Shades Of Blue	Penny Arcade / same	Impact-1028 wlp	date stamp.ol	vg++	15
62161	Shadow Casters, the	Cinnamon Snowflake/ but not t	JRP- 003 xol	Super Ill Garage 2-sider	vg+ plm-	100
62165	Shadows Of Knight	Gloria / dark side	Dunwich-116 gold lbl.	first pressing, no atco men	vg-	40
62163	Shane, Charity	Aint It Babe / then you try	Autumn-22	manson family member fol	m-	15
62162	Shane, Sabiastian	That's What She Said/ hey ever	Lucky Eleven-008 dj	Mich. Mod Garage	m-	40
62164	Shannon, Pat	Candy Apple, Cotton Candy/she	Warner Bros-7210 wlp	Soft Psych in com.slv.	m-	10
62166	Sheppards, the	Poor Man's Thing / when johnn	Impact-1018	cool Mich. Garage	vg+ plm-	40
62167	Shy Guys, the	Where You Belong/ a love so tr	Palmer-5008 wlp	Mich. Garage/ mersey snd.	m-	60
62168	Slush, the	Feel A Whole Lot Better / birthd	Chivalry-1800 lite.wol	Mich. Garage, Byrds cvr.	vg plsM-	20
62169	Smoke, the	Half Past The End/ my mama	Smoke -1316	Mich Garage/Psych.	vg+	40
62170	Snaps, the	You Don't Want Me / you're all	Cuppy103	Killer Garage 2-sider !	vg pl++	100
62172	Soul Inc.	Love Me When I'm Down/ I bel	Laurie-3430 dj	super Ohio Garage plays	vg+	75
62171	Sounds Of Tyme, the	To Understand Mankind/ sold o	BowMar-1001	super Garage Psych !	m-	75
62173	Spectres, the	No Good, No Where World/ hig	N-Joy- 1020	super LA. Garage !.mild.lbl	vg++	250
62174	Springfield Rifle	Start At The Bottom/ angelene	Burdette-577	Pop Psych..light paper mar	m-	8
62156	SRC scot r.case	I'm So Glad/ who is that girl	A2- 301 dh	Michigan classic !	vg+	40
62180	Stained Glass	The Necromancer / getting' on's	Capitol- 2521	Ca Psych.	vg+	20
62177	Starr, Alva	Clock On the Wall / space race	Hartco-Golden-102	great LA. Psych. Dj.stamp	vg	50
62176	Starr, Alva	Light Of A 1000 Years/ anna	Golden-103	stain in wax, nap	vg+ plm-	75
62175	Strange Fate, the	Hold Me Baby / love is like	CAR- 2002	super Michigan Garage	vg++	175
62179	Street Corners, the	My Generation/ I don't care	Parkway-997 wlp xol	Who cover	m-	75
62178	Styx, the	Hey, I'm Lost /puppetmaster	Onyx-2200 DJ	Killer Ca. Gararge/Psych.	m-	300
62181	Sue & Dynamics	Go Tell It On the Mountain/ lov	Fenton-948	Michigan Girl group	m-	40
62182	Sunrays, the	Don't Take Yourself So Seriousl	Tower-256 wlp	great Garage Pop	m-	40
62183	Talismen, the	Vintage NSU / taxman	Hideout-1226 wol	great Michigan Garage 2-s	vg pls+	40
62184	Teddy Boys, the	La La/ where have all the good	Cameo-433 Dj	2-sider, hot guitar breaks !	vg+ pl++	25
62185	Thee Midniters	Jump, Jive, and Harmonize / loo	Whittier- 507	slight warp,nap	vg++	250
62186	Thomas Edison Elec.b	The Name Of the Game/methyl	Cameo-490 wlp	great Fuzz Punk, 2 breaks	m-	70
62187	Tino & Revlons	I'm Coming Home/ lazy mary m	Dearborn-530	Mich. Garage rocker	vg- pls+	20
62189	Tornados	Let Me Be Your Man /alone	Phalanx-1005	Michigan Garage,hot.gtr.br	vg	75
62188	Torquays	Shake A Tail Feather / temptati	Punch-1002 mild.lbl.ri	Cool Michigan Garage frat.	m-	40
62190	Troyes, the	Rainbow Chaser / why	Space-7001	Kiler Michigan Garage	m-	100
62191	Venus Flytrap, the	Have You Ever / the note	Jaguar-103	Bay Area Garage Pop	m-	40
62192	Viceroys, the	That Sound / tired of waiting fo	Bolo-754	great PNW Garage	m-	40
62193	Vincent, Gene	Bird Doggin' / aint that too muc	Challenge- 59337 wlp	plays with noise, but no di	vg-	50
62194	Wailer's, the	Breakdown / we're goin surfin'	Etiquette 6	mild stain on lbl.	m-	20
62195	Wanted, the	Here To Stay / in the midnight	A&M- 844	cool Michigan Garage	vg++	20
62196	We Three Trio, the	'Till Next Summer / hey, little w	Mainstream-626 wlp	Soft Pop	m-	40
62197	Word, the	Run Away Love / what is the re	Sound-213	cool Detroit Garage	vg- pls+	40
62198	Words of Luv	I'd Have To Be Outta My Mind/	Hickory-1462	great PF Sloan cover	m-	40

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
62200	Marigolds, the	Rolling Stone / why don't you	Excello-2057 Dj	yellow/blue lbl sample co	vg+	30
62199	Martels, the	Rockin Santa Claus/ carol lee	Bella-20 wlp	R&B Group, Ca. Plays M-	vg++ plm	40
62202	McCracklin,Jimmy	Beer Tavern Girl/ love for you	Irma-109 xol	Blues Rocker, hot guitar	vg-	75
62203	McFadden, Bob & dor	The Mummy/ the beat generati	Brunswick-55140	in brunswick com.slv.	m-	20
62201	McGinnis, Wayne	Rock Roll and Rhythm/lonesom	Meteor-5035	2-sided Rockabilly !	vg++	250
62205	Modine, Jerry	Blue Denim/ a stranger to me	Mercury-72066 wlp	great Teen ballad	vg++	20
62206	Monarchs, the	Pretty Little Girl / in my younger	Melba-101	black label, silver print	m-	20
62204	Monograms, the	Tears and Dreams / that's what	Safire-102	black label, silver print	m-	10
62207	Moroccos, the	Pardon My Tears / chicken	United-188	maroon label original	vg++	200
62208	Otis, Johnny	Bye Bye Baby / good golly	Capitol-3852 purple lb	group rocker	vg+ plm-	10
62209	Otis, Johnny Show	It's Too Soon To Know/ star of l	Capitol-3802 wlp	white label promo	vg++	10
62211	Perry, Tony	I'm Yours Forever/ trust in our	Ember-1015 wlp	white label promo	vg+	20
62210	Peters, Broc	Rockin Teens / a whole lotta ru	Big-604 Dj	Black Rocker #stp.ol	vg pl++	50
62212	Peterson, Leon & del.f	Together Just We Two/ silver &	Kable-438	great R&B, with group	vg pls++	20
62213	Presley, Elvis	Mystery Train/ I forgot to reme	RCA- 47-6357	RCA original press	vg+	25

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
62214	Price, Hank III	Tiddley Diddley/ old blue	Strut-4273	Teen Rocker	m-	25
62216	Reaves, Pearl	40 Long Years / I want you to	Pearisfar-102	R&B Rocker	vg+	50
62215	Revels, the	Dollar Sign / downtown	Kapp- 621	vocal group plays mint-	vg+ plm-	20
62217	Riley, Billy	Baby Please Don't Go/ wouldn't	Sun-289	Rockabilly	vg pl++	50
62223	Robins, sthe	If Teardrops Were Kisses/ whad	Spark-110 maroon	original first pressing	vg	20
62222	Rockin Stockin	Rockin Lang Syne/ yueville. u.s.	Sun-1960 green print	Sun,christmas release	vg+	25
62218	Rogers, Jimmy & rock.	Blues All My Day Long/youre th	Chess- 1616 tape.ol	silver top Great Blues !	vg-	40
62219	Rossini, Tony	Well I ask Ya / darlena	Sun-366	in Sun com.slv	m-	15
62220	Royals, the	Are You Forgetting / what did I	Federal-12113	exact repro.	m-	8
62221	Royals, the	I'll Never Let Her Go/ a love in	Federal-12098	exact repro	m-	8
62224	Ruffin, Mister	Bring It On Back / a touch of he	Spark-115 maroon	Rocker #stk.ol	m-	200
62226	Shadows, the	You Are Closer To My Heart / Id	Lee-202 yellow wax	yellow vinyl, repro.	m-	8
62227	Shep & Limelites	Daddy's Home/ this I know	Hull-740 blue wax	blue vinyl repro.	8	8
62225	Sherwood, Fred	Dream Boat / wont you ride..	Brooke-110	Rockabilly 2-sider !	vg pls+	40
62228	Sims, Frankie Lee	Misery Blues/ what will lucy do	Ace-524 yellow lbl	vg- b side hot blues..stk.o	vg/vg-	40
62229	Smith, Warren	Rock "M" Roll Ruby/ id rather b	Sun-239	label flaking on b. Misprin	m-	40
62230	Starlarks, the	Darling,Please Love Me/the rat	Astra-100	Vocal Group	m-	40
62231	Sticks & Stones	Desperately / you make me cry	Point-6	vocal group	m-	40
62233	Swallows, the	Our Love Is Dying/ laugh	King-4612	rare original in com.slv.	vg++	100
62232	Swallows, the	Tell Me Why / roll roll pretty ba	King-4515	mild warp,nap..tiny wear s	m-	250
62234	Sweet Clifford	Things Gotta Get Better/ baby,k	Excello-2263	Blues Mover ! Blue/white.l	vg+	15
62236	Thompson, Hank	Lost John / Ive convinced every	Capitol-4649	Rockabilly purple lbl.	vg+ plm-	8
62235	Thompson, Junior	Raw Deal / mama's little baby	Meteor-5029 red lbl	Super Rockabilly	vg++	300
62238	Trammell, Bobby Lee	Shimmy Loo/ you make me feel	Atlantic-2332 wlp	Rocker, guitar break	vg+	15
62237	Trinadads,the	When We're Together / one lov	Formal-1006	exact repro.	m-	8
62239	Turner, Joe	Wee Baby Blues/ teen age letter	Atlantic-1167	R&B date.ol red& black !	vg++	15
62240	Twilights, the	Bohemian/ little richard	6 Star-1002	white group	vg+	20
62241	Tyler, Kip	She Got Eyes / shadow street	Challenge-1014 xol	Maroon label rocker	vg pls++	25
62242	Tyson, Roy	The Girl I Love / I want to be y	Double L-733 wlp	vocal group lite.paper.scu	m-	50
62243	Williams, Luke	Who's Gonna Be First/ your bab	Columbia-42997	R&B Mover	vg+ pl++	20

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
62244	Maddin, Jimmie	Mashin Grapes / this dance is m	Fabor-207	rocking R&B instro.	m-	25
62310	Markoe, Jerry	Strollin Downtown/ I can tell	Dot-15733	rocking, crude guitar/sax	vg+	25
62311	Miller, Mike & Reflecti	He Never Came Back/ shake a t	M-Pac- 7223	super rocking surf instro.	vg pl++	150
62245	Monarchs, the	Friday Night / el-bandito	Zone-1067	hot instr.	m-	20
62247	Mustangs, the	The Dartell Stomp/ lazy love	Providence 401		m-	15
62248	Nauticals, the	Castaway / rockin chopin	Polo-210	cool Surf inst,.mild.edge.w	m-	15
62250	Nelson, Sandy	Drums Are My Beat / the birth o	Imperial-5809 wlp	white label promo	vg++	8
62249	Nelson, Sandy	Party Time / the wiggle	Imperial-5648 Dj	Dj	m-	8
62251	Nelson, Sandy	Peter Gunn / you got me humm	Imperial-66253	in Imperial slv.	vg++	8
62252	Nite Liters, the	Careless Hands / what's happen	Stauue-608	rocking inst. Guitar, horns	vg++	15
62253	Nobles, the	Black Widow / jaguar	Selbon-1005	Killer 2-sider surf intros.	vg-	40
62254	Orbits, the	Monaco/ the twistin twist	Cloud-1000		m-	40
62255	Persuaders,the	Caught In the Soup/ gremmie b	Saturn-405	super surf instro.	vg+ plm-	100
62257	Piltdown Men, the	Brontosaurus Stomp/ mc'donald	Capitol-4414	purple label original	m-	10
62258	Piltdown Men, the	Piltdown Rides Again/ bubbles i	Capitol-4460	purple label original	m-	10
62256	Piltdown Men,the	The Great Imposter/ goodnight	Capitol-4501	purple label original	m-	8
62246	Preps, the	The Moonracers / it aint the gre	Southbay-101	super Bay Area Surf inst.	m-	100
62259	Preps, the	What ? / night theme	Warped-1 red wax	Bay Area instrumental	m-	50
62260	Privates First Class, th	Instant Chops pt.1/ pt.2	Jamco-103	rocking instro,guitar/sax	m-	20
62261	Raydons, the	Expresso Sorrento/ visibility zer	Triple-X- 105 xol	hot Surf instro, 2-sider	vg++	100
62262	Rebennack, Mac	Storm Warning / foolish little gir	Rex-1008	super rocking instro. Dr. J	m-	150
62263	Rel Yea's, the	Round Rock Boogie/ whirley-bir	Wildcat-44	hot Texas Inst.rocker	vg++	100
62264	Revels, the	Comanche / rampage	Impact-7 yellow wax	Wild instros!..wol	vg+	50
62312	Rio, Chuck & orig.	Margarita/ c'est la vie	Jackpot-48016 xol,stp.	cool follow up to Tequila !	vg+	40
62313	Riviaires, the	The Bug/ mocolotion	Aden-101	hot rocking instro.	vg++	75
62265	Rockin' Ronald & rebel	Cuttin Out/ kansas city	End-1043	Rocking Inst in End.slv.	m-	25
62266	Ronny & daytonas	California Bound/ hey little girl	Mala-490	surf vocal	m-	10
62267	Routers, the	Amoeba/ snap crackle & pop	Warner Bros-5403 dj	in War.Bros. com.slv.	m-	8
62283	Sagittarius	Libra/ my world fell down	Columbia-44163	cool 60s instro.	vg++	15
62270	Sandells, the	Scrambler/ out front	World Pacific-405	hot surf,hot rod instro.	vg pls+	15
62284	Santamaria, Mongo ba	Watermelon Man/ don't bother	Battle-45909	sticker ol	m-	10
62268	Santo & Johnny	The Wandering Sea/ manhattan	Canadian American-15	Moody Surf instro.. Wlp	vg+	8
62269	Santo & Johnny	Twistin Bells/ manhattan	Canadian American-14	Brown Wax promo rockin,	m-	15
62272	Satellites, the	Blast Off / man in orbit	Chess-1789	R&B instro. Label.ring.wea	vg++	10
62271	Savoys, the	Slappin Rods & Leaky Oil/domin	NRM-904	hot rocking instro !	m-	75
62273	Secret Agents, the	Theme From Dr. No /the great	Ascot-2138	with promo insert..lbl.off.c	vg++	15
62274	Silvertones, the	Bathsheba/ get it	Goliath-1355	cool Surf instro. 1st.label	m-	75
62275	Skyliters, the	Wild Cherry/ call it a night	Scottie-2667	Bay Area hot instro.	vg pls+	50
62276	Snow Men, the	Ski Storm/ part 2	Challenge-59227 wlp	light paper marks,nap in c	m-	50
62278	Soptlights, the	Dayflower/ batman and robin	Smash-2020 wlp	cool inst, hot guitar break	vg pls+	20
62277	Sportsmen, the	Sand Storm/ dreaming	A-104	Hot instro. Labels reverse	m-	75
62279	Starfires, the	Chartreuse Caboose/ billy's blue	Pama-117	hot ohio rocking inst.	vg+ plm-	20
62281	Strange, Billy	James Bond Theme/ 007 theme	GNP Crescendo-320 wl	in company slv.	m-	15
62282	Summers, Bob	Gemini / space walkin	Challenge-59295 wlp	Joe Meek style instro.	m-	15
62280	Surfaris, the	Catch A Little Ride With Me/ do	Decca-31835 dj	pro. By Gary Usher	m-	25
62314	Swanson, Bob	Baseball/ that's boss	Pioneer-6622	rocking instro !	vg pl++	75
62290	Teen Beats, the	Swimmin Part One/ pt. two	Original Sound-49 wlp	white lbl. Promo	vg++	30
62315	Temptations, the	Peppermint Cane pt 1/ pt 2	Cotton-1005 xol	hot instr- roy buchanan !	m-	40
62285	Titans, the	Motivation/ the surfers lullaby	Bangar-0611	Killer Minn. Surf Inst.	m-	125
62286	Titans, the	Reveille Rock/ the noplace speci	Soma-1411	killer fast rocking instro.	m-	75
62288	TR & the Yardsmen	Movin Up/ I tried	Hideout-1005	cool rocking Mich.Instro.	vg+ plm-	100
62287	Trashmen, the	Bad News / on the move	Garrett-4005 wlp	white lbl.promo. Stk.ol	vg++	40
62289	Tren-Dells, the	Tough Little Buggy/ hey da da d	Jam-111	surf, hot-rod vocal	m-	50
62291	Tune Rocker,the	No Stoppin This Boppin/ easy d	Pet-804	hot rocking instro.	m-	25
62292	Uniques, the	Areba / groovin out	Paula-264	hot instrumental	m-	40
62293	Usher(don Brandon)	Doin the Swim/ ballad of bonne	Dot-16600	surf vocal pro.gary usher	vg+ plm-	40
62295	Valiants, the	Moonflight/ star of hawaii	Amcan-404 stp.ol	joe meek style,spacy instr	vg pls++	20
62294	Vaughn, Billy	Chop Sticks / you're the only st	Dot- 219 Stereo	early Stereo issue scuffs,	vg+	15
62303	Ventures(d.wilson)	What'd I Say / t'ain't funny	Imperial-66038		m-	15
62317	Ventures, the	Bird Rockers/ ten seconds..	Dolton-308	in dolton com.slv.	m-	20
62297	Ventures, the	Bluer Than Blue / silver city	Dolton-44 Dj	audition label in dolton slv.	vg++	10
62301	Ventures, the	Diamond Head / lonely girl	Dolton-303	in dolton slv.	vg+ plm-	8
62302	Ventures, the	Fugitive/ scratchin	Dolton-94	in dolton com.slv	vg+	8
62298	Ventures, the	Instant Mashed/ my bonnie lies	Dolton-55	sticker.ol in dolton slv.	m-	10
62304	Ventures, the	Superstar Revue/ same	United Artists-687 dj	in u.a. comp.slv	m-	8
62299	Ventures, the	The Savage / the chase	Dolton-85	super 2-sider surf instros	vg++	15
62300	Ventures, the	Walk Don't Run / home	Dolton-25	first flip.	vg+	15
62318	Ventures,the	Theme From Shaft/ same	United Artists-50851 dj	Dj in UA company slv.	vg++	8
62296	Vibratones, the	Side Winder/ money	Cuca-1073	rocking inst..mild.edge.wp	m-	75
62305	Washington, Earl	Wolf Call / miserlou	Checker-905	cool R&B inst. Maroon.lbl.	m-	15
62308	Watts, Noble thin man	Flap Jack/ hot tamales	Baton-266	R&B instro.	m-	25
62307	Whitsett, Tim & imperi	Jive Harp / pipe dreams	Trebco-701	hot guitar, bluzy instro.	vg pls+	40
62309	Winters, Ron	Red MG / how can you kiss..	Dimension-1033 dj	hot rod vocal	vg++	40
62306	Wray, Link & wrayme	Raw Hide/ dixie doodle	Epic-9300 wlp xol	white.lbl.promo sticker.stai	vg+	20

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GM: *There are some amazing duets on the record. Share your memories of a few of these duets starting with Leon Russell for "Misery Loves Company."*
RM: Oh, I love that guy and I finally got to sing with him and then sadly he passed right after that. I've been a fan of Leon Russell's forever. I kept talking about a song that he had written, "Slipping into Christmas." He said, "Well, are you gonna cut it?" And I said, "Well, I'm thinking about it." "Well, do it! Make me some money." (laughs) Leon liked this song called "Misery Loves Company." I cut that record for RCA back when I had my own studio down on Music Row called Brown Star. It was a great studio. By then I'd probably gone from analog to digital. That was a painful move 'cause I loved the way analog sounded and I got used to making records that way and splicing tape. But I got acquainted with what digital could do and learned to like it just as well. Getting back to "Misery Loves Company," I was in the studio together facing each other. He was playing the piano and I was playing the piano. Great record.

GM: *You also cut a duet with Willie Nelson on "A Woman's Love."*
RM: Well, we stumbled onto a great song. Mike Reid wrote that song and I've had 13 number one records with Mike Reid. The song was so good and we kept thinking about who would do it and Willie Nelson's engineer down at his studio in Austin wanted to try it. So we sent the files down there and Willie did it and did it really great. If you're gonna sing with Willie Nelson, he's a legend for sure! They said the smoke was so thick down there in the studio it was like walkin' in a fog. (laughs)

GM: *The song "Southern Boys and Detroit Wheels" proved to be a perfect fit for Billy F. Gibbons.*
RM: You know, I've had this song for about 10 years. I got it from my C.P.A. He said, "A guy just came in here and said to give you this cassette." So I got it, listened to it and I said, "Man, that is great." I tried cutting it as a single but then my manager, Burt Stein heard that Billy Gibbons might be interested. So we sent a copy of what we'd done down there to him and he said, "I'll do that." And he did a great job.

GM: *Speaking of duets, you snag harmony vocals on Elvis' smash 1969 hit, "Don't Cry Daddy."*
RM: I did that as an overdub; Elvis wasn't in the studio for that session. It was a wonderful experience singing along to Elvis. He loved it and was very supportive.

GM: *You also played keyboards on Elvis' 1970 smash hit, "Kentucky Rain," what are your memories of those sessions?*
RM: I got to sing and play on those records and got to be around Elvis for an evening. That session with Elvis for "Kentucky Rain" came about because there was no one else there to play piano. It came about because there was nobody else there at American Studios that night to do it. Chips Moman who was running that studio and producing the Elvis sessions said, "Ronnie Milsap's here in the building, bring him in." He introduced me to Elvis. "Elvis, this is Ronnie Milsap." And that was about it. I played on that record and sang on that record, too. I played grand piano on "Kentucky Rain" while Elvis was cutting his vocal live. It was just incredible. To know that Elvis had decided to come back to Memphis and record. His producer Felton Jarvis was excited about it and he was partnering with Chips Moman who ran American Studios down in Memphis. I'd cut in that studio a lot. I lived in Memphis for four years. I tried to make records down there but I could never get anything that I was happy about.

GM: *You hung out with Elvis at a New Year's Eve party?*
RM: Yes, that's right. I got to play a New Year's Eve party when '70 turned '71. That was at TJ's in Memphis, down in midtown in Memphis. He leased the whole club. I'd been playing there six nights a week 'til the crack of dawn. Elvis wanted to pick a place where the band was already in place and they could do the job. So he wanted to come hang out down at TJ's. I said, "Elvis, I know you're probably gonna say no but I know every song you've ever recorded. Any possibility you might come up and sing one tonight? Tell me if you wanna sing 'Wear My Ring Around Your Neck' or 'One Night With You.' I know them all." He said, "Ronnie, I would prefer to just hang out here with my friends." I said, "Okay, I understand that but I had to ask you." We spoke about the records I played and sang on and he loved all of that. He appreciated that I was on the records with him. But he had such history working in the studio it was just fun to be around him. I found out that he had people around him all of the time. If he was getting to walk somewhere there was a person in front and person in back of him and a person on each side of him. I said, "Why is all of that?" And they said, "Well, Elvis usually gets hit up in the bathroom. He'll go in the bathroom and somebody will come up and say, 'My mama needs hip surgery and

"Here's something incredible. When Elvis passed in 1977 I heard that on his turntable was a copy of my album called *It Was Almost Like A Song* by Ronnie Milsap. That was on his turntable so he knew what I was doing."

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I don't know what we're gonna do' and Elvis would just whip out his check book and write 'em a check for whatever that would cost."

Elvis was great at the party. The times that I was around him he was a gentleman. Everything you think Elvis would be that's exactly what he was.

Here's something incredible. When Elvis passed in 1977 I heard that on his turntable was a copy of my album called *It Was Almost Like A Song* by Ronnie Milsap. That was on his turntable so he knew what I was doing.

GM: *Where were you when you found out you had your first No. 1 record with "Pure Love"?*

RM: Now, I hit the Billboard charts in 1965. I was an R&B artist. I went to New York and recorded a song called "Never Had It So Good" written by Nick Ashford and Valerie Simpson. Put that baby out and it became a Top 5 soul record. As for my first No. 1 record, I was here at home and the head of promotion for my label called me and said, "Milsap, 'Pure Love' is going No. 1 in Billboard next week." I said, "Good lord, how 'bout that, that's a big deal." And he said, "Yes, it is." I cut that song in Studio A at RCA here in Nashville. I cut it on January 8, 1974, Elvis's birthday. Maybe that was my good luck charm. I cut two No. 1 records that day, "Pure Love" and a Kris Kristofferson song called "Please Don't Tell Me How The Story Ends." We were being instructed by the head of RCA at that time, Jerry Bradley... and he said, "Cut everything at Studio A, that's the best studio in the house." I said, "Well, what about Studio B?" And he said, "That's Chet's studio (Chet Atkins)." I want you to cut in Studio A 'cause apparently his dad and he had something going with the ownership of Studio A. I found the engineer that I liked and used him. I used to talk to Chet Atkins a lot about microphones and who sang on what and why Jim Reeves always got such a real, up-close sound and he said, "Well, the engineer kept telling him to back off the mic, too much proximity effect." And finally one day Jim had come into the studio and that engineer had passed away and nobody could make Jim back away from the mic anymore.

GM: *What advice did your hero Ray Charles give you?*

RM: Oh, he was great. I was going to the blind school in Raleigh, North Carolina and I was a good student. I was asked, "What are you gonna do when you grow up?" and I said, "I'm gonna be a professional musician." And they said, "No, no, no, no! You gotta do something a lot better than that." So I flew down to Atlanta to a Ray Charles concert and his pilot took me back to Ray's dressing room. I was sitting there talking to Ray about how I wanted to be a professional musician. He said, "Well, play me something!" So I played him some songs and he said, "You love it, don't ya?" And I said, "Yes, I do." He said, "Every day you want it, don't ya?" And I said, "Yes, I do." He said, "You need to get in the middle of it, Ronald, and soak it up every day like a sponge and if you feel it in your heart that's what you wanna do then good luck to you, you oughta go do it because you may not get this chance again ever in your lifetime and you know what you're good at doing!" The school for the blind in Raleigh had a great music department. They taught me braille at six, violin at seven and piano at eight. I studied classical piano for all those years. I knew that music was where I was gonna go. I went to college for a couple of years thinkin' I don't know what I'm gonna do. The folks who were paying for my college education wanted me to do something big. "Why don't you become a teacher or why don't you become a lawyer?" (laughs) I didn't think too much of that. Then I had a teacher at a junior college in Georgia who taught political science. He was so good, I looked forward to his class every day. But then I started playing with bands over the weekend and I discovered that the music is what I'm here for. You just know it and when you know it, go chase it!

Ronnie Milsap singing at a 'Tribute To Ray Charles Benefit Concert' on September 29, 2004 in Beverly Hills, California. Musicians like Billy Preston (at left) joined him onstage to perform.

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SOUTHSIDE!

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SOUTHSIDE JOHNNY JUST WANTS TO BE LEFT ALONE ... AND SING!

BY MIKE GREENBLATT

As lead singer for one of America's greatest touring bands, John Lyon, 70, a Jersey Shore hero, in the conversation for best living American rock 'n' roll singer (but don't tell him that or you'll get into an argument), is notoriously private. Yet, in this wide-ranging phone call, he opens up like never before. We caught up with the voracious reader, record collector, nomad and Private Citizen as he prepared for yet another year of touring the country with Southside Johnny and The Asbury Jukes.

GOLDMINE: *So I understand that you were in a record store one day — as you usually are, scouring for that rare musical nugget — when 1972's* Super Fly *by Curtis Mayfield came on the box. That's when you notice people start jiving to it and, in that moment, the seeds of the idea for your 2015* Soultime! *masterpiece was planted in your brain, no?*
SOUTHSIDE JOHNNY: That's correct. But it was in a liquor store attached to the Stop & Shop. I wanted to recapture that feeling.

GM: *You've been on the road, off and on, basically, for 51 years, starting right out of high school.*
SJ: Those first few years were all local, playing the Jersey Shore a lot, and about as far away as New York City, Nanuet, Newburgh, Philadelphia and other places all close to the blue highways of New Jersey.

GM: *And now you're going to be on this 2019 tour that's going to take you to all these different states coming back to your home state of New Jersey in the spring. What's the difference between now and when you first started gigging? What have you learned? What's better? Obviously you've improved.*
SJ: (laughs) I don't know if we've improved but we have grown. What I've learned is that when you get on the bus, you can't immediately start drinking Jack Daniel's and being crazy. Learn to slow your pace. Get some sleep. Drink a lot of water. Sure, oftentimes I'll watch movies with the guys or play cards until all hours, yelling and screaming. But I really can't burn the candle at both ends anymore. And I really couldn't do it a lot back then either. I learned early on that if I wanted to keep my voice going for all the shows we used to do, over 230 shows a year, I had to shut up during the day. And I think the band was quite happy with that.

GM: *Hey, you're... the big 7-0.*
SJ: Yeah, and I think about that every once in awhile. But, y'know what? It doesn't bother me in the slightest. It's just another number. I just got back from a long, almost two-week vacation and I haven't kept up with everything. I put out some feelers for some new songs for us to play but I don't really know yet. All our audiences know is to expect to have a good time. That's all I can ever really honestly offer anybody. Anything else that happens? Not my fault.

GM: *How do you ease new songs into the set list? Let's say you're sittin' around and you're digging some rare tunes from the past, you must think of performing them yourself, no? I know you. You like these rare nuggets that pop out at you from strange sources just like I do. And so if something really hits you phenomenally well, might you just go ahead and suggest it? Like the other night, Steely Dan pulled out Jean Knight's 1971 "Mr. Big Stuff." It was great!*
SJ: Usually I'll call (fellow Juke) Jeff (Kazee) after putting the song in question on my iPad. Or I'll just bring it in and we'll all listen to it a couple of times. But I might just call for it right there and then on the stage and, y'know what, somebody will invariably know it. And if I really, really want to do it, they'll whip up a quick horn part! Hey, as long as you nail the essence of the song, you do it, or you stumble through it with energy. That how (The Left Banke's 1966) "Walk Away Renee" became a staple of our set. I heard it one afternoon in the car riding up to a show in Poughkeepsie. It just happened that Bobby Bandiera — in the band at that time — knew the song, sang the harmony, so what became a whim for that one night is now a song we still do today.

GM: *Oh, I heard you do it. And it knocked me out. I love the shock of recognition when you don't know what to expect and then you come out with a nugget like that. Yeah!*
SJ: We have such a backlog of songs and it's all kinds of music from George Jones to the Stones and James Brown. The Jukes are very adept at hitting curve balls out of the park. I never worry about things like that. Hey, if it bombs and it doesn't work, it's one-and-done and usually still a song that everybody knows and everything is forgiven and forgotten.

GM: *You've recorded tribute albums to Tom Waits and Billie Holiday. Might we hear any from those two artists from the Jukes in 2019?*
SJ: You might. I really haven't even thought about it. I don't usually think about those things until a couple of days before each show when I try and figure out what exactly it is I'm feeling at the moment, then let it percolate in my head, but we'll see.

GM: *But you would need an arrangement, no?*
SJ: Oh no, we could do those songs even if I have to shout out the chords right on stage. Or I could show it to them beforehand. All I have to do is show up. I'm telling you, this band is really sharp. And I have over 400 songs I love and would want to do. I couldn't even tell you how many songs I know. Thousands! They all drift through my mind at different times, once I clear out all the detritus taking up space in my brain. But unfortunately with Tom Waits, similar to Bruce or Dylan, there's so many goddamn words!

GM: *Get a teleprompter!*
SJ: I would love to but since I never know what song I'm going to do next, the teleprompter guy would lose his mind!

GM: *Plus, you bounce around too much!*
SJ: It would wind up me having to write a set list but half the time there's been set lists and I don't even get to do the first song on the list.

GM: *There is one song you do every year in Asbury on The Fourth of July that I absolutely cannot stand. In fact, I hate it.*
SJ: Oh yeah? Which one?

GM: *That awful "Star Spangled Banner."*
SJ: Oh, geez, why do you hate that?

GM: *It's a terrible song. Period. It's hard to sing. There's not really a discernible melody. It's about war. When I was a kid, admittedly, I liked the line about how the flag was still there. But other than Jimi Hendrix's version where you can actually hear the bombs bursting in air, that song sucks. Woody Guthrie's "This Land Is Your Land" should be our National Anthem.*
SJ: I don't think it's so awful. Any song that can unite people is a good song. That song makes people feel better about being alive. And it always goes over well.

GM: *Sh*t, if you do that song, I'm taking a knee.*
SJ: You and anybody else has a right to take a knee. That's fine with me. I love protest.

VINTAGE SHOT: Johnny with Bruce Springsteen and Little Steven at the Stone Pony, NJ.

GM: *Protest is patriotic. It's what makes America great. Even though we have a lousy National Anthem.*

SJ: However, when you get the feeling when you see people united with that song, you realize that there is a thread that goes through humanity that is a good thread. It is not about colonization. It's not about war. It's about feeling as though you are human being connected to other human beings and glad to be alive.

GM: *Fair enough. So why are you the anti-rock star? You eschew all the trappings of stardom. I know that.*

SJ: Oh, I've always been told that. My manager used to tell me, "John, you're in the wrong business." I just want to sing. Luckily for me that's all I ever have to do. I don't have to dress in fancy clothes or have my hair done by Gucci. I just want to slouch up there on stage and try to keep my wits about me.

GM: *But whether you like it or not, you're a celebrity.*

SJ: I hate people looking at me when I'm not on stage. I don't even like doing a soundcheck if there's people around. I just hate it. And I've always felt that way. I feel awkward and out-of-place. It's only when the music starts that I feel like I'm home. I remember when Bruce—even before *Born To Run*—started to become this cult figure. He'd break free and people would just stare at him. I mean, really just stare at the guy. It made my flesh crawl. I just want to be left alone. I don't like any of that stuff. I even hate it when they say, "Oh, Southside! Come to the front of the line." I feel like saying, "F**k you, no." That kind of stuff is humiliating to me.

GM: *That's built into you from scratch. You're one of a kind, my man. Artists always talk about doing it for the sake of the art alone but you live that ethos. You seem to live for the music. You're also a confirmed bachelor living a total nomad existence out of suitcases. I've heard tales of you sleeping on a cot in the recording studio, that kind of thing.*

SJ: I'm married. But I'm also a bachelor.

GM: *How does that work?*

SJ: I've been married for 30-plus years. My wife lives in California. We decided we didn't want to live together anymore but we also decided to stay married so people wouldn't bother us with that marriage bullsh*t. But I'd rather talk about records anyway since this is for *Goldmine*.

GM: *Not so fast, old man. Let's stay on the personal side for a bit longer since you never talk about this to journalists. I've really never heard you say anything whatsoever about your personal life.*

SJ: That's because I don't have one. Really. It's true. Mostly, what I do is read, drive my car around the country and listen to music. The latest thing I am totally enjoying is Bob Dylan's show on SiriusXM Satellite Radio. I don't know if he still has it but somebody made me a CD of 16 of his shows. I've been listening to that a lot and they're great! He's great! He plays wonderful music and has all these amazing stories. He cites statistics about the recordings and I really am thoroughly enjoying it. It's very intimate.

GM: *I understand you collect rare records.*

SJ: Well, rare and common records both. For sure. I have a record collection that I share with Bruce's longtime bass player, Garry Tallent. We have this mutual connection. He likes rockabilly and '60s garage bands, especially from New Jersey. We both like rock 'n' roll. I like blues, R&B and New Orleans stuff. I was just in a Nashville flea market Sunday but didn't find anything. I'm always looking for records, 45s, especially blues. I'm a big blues collector.

GM: *Didn't you tell me once you had your own jukebox?*

SJ: That's Garry. It plays 78s. He bought it for $35. I had to help carry it up out of a basement and try to fit it into his truck. This was a million years ago and it was so f**king heavy, all wood with a big amp and a big speaker on the bottom. And he still has it. It even works... sometimes.

GM: *You told* New Jersey Monthly *that you have "no kids, no pets and no friends."*

SJ: That's right. It's my mantra. No kids, no pets, no friends.

GM: *And you told me, when you're recording, you'll wind up just falling asleep on the couch in the studio.*

SJ: I've done that many times. Yes.

GM: *So between falling asleep in the studio and being on the road, what happens when you go back to Ocean Grove (New Jersey)?*

SJ: I have a little chair in a three-room apartment on the ground floor of a building. It's a tiny space. I love it there. I read a lot, go on the Internet, drink a lot of wine and a little whiskey. I cook. I go shopping. And I hope no one recognizes me. These days people are much more mature about it all, as in older. And they don't get crazy about it. That's one of the things that's to my advantage. Sure, they come up and say Hi. Tell me where they last saw me perform... blah blah blah. It's not really a burden anymore, but it used to be tough for me to take. I didn't know how to face it. I didn't like it at all. Now I'm more philosophical about it. I'm okay with it. It's fine. Back then, I'd retreat inside myself. Also, there's some nutty people out there who would come up to me acting weird and asking me very strange questions. I'd think, "Is this going to be dangerous? Am I going to not be able to extricate myself from a very long conversation?" Not now. I'm fine with it. How do people even recognize me? I'm just about the most ordinary looking guy out there. I wouldn't even recognize me if I saw me walking down the street.

GM: *But, on a stage, you blossom.*

SJ: Exactly.

GM: *It's like you live for those 90 onstage minutes.*

SJ: Yes, I do, but I also enjoy my life off the stage. It's a much quieter, calmer thing. I don't want to go to movie premieres all dressed up and walk the red carpet. I tried that a couple of times. It was just pure torture. People had told me it would be good if I went for one charity or another. So I did. Hated every second. So I don't do that anymore. Some people love that sort of thing. They love to be seen. They love to be fawned over, photographed, put in magazines. To me, it's a waking nightmare. But I love being onstage so go figure. I'm just not very good at being a celebrity. It's not my de-

RICHARD E. AARON / CONTRIBUTOR / REDFERNS / GETTY IMAGES

sire and it's certainly not anything I'm capable of doing. I'm like Ry Cooder, man. Just not as good musically. He's the same way when it comes to celebrity. I'm the kind of person who just wants to play music and if all the rest went away tomorrow, that'd be just fine by me.

GM: *But you ARE a celebrity. Everybody knows the name Southside Johnny.*
SJ: You're dreaming.

GM: *Oh, you think so?*
SJ: I guarantee it. You really think they know me in Oklahoma?

GM: *I dare say folks in the big cities — Chicago, New York, Detroit — know you.*
SJ: No, no. I've got a fan base that has been great to me over the years but, outside of that, people maybe have a vague idea but that's about it. I came across the Canadian border one time into America and people asked me what I did for a living. I told them I sing for a band. They asked which band. I told them the Asbury Jukes and that I was Southside Johnny, and one of them said, "Southside Johnny? Is he still alive?"

GM: *In 2019, you'll be performing in Staten Island, Virginia, Florida, Nashville, Greensboro, Morristown, Illinois and New Hampshire. The people who buy tickets to see you certainly know who you are. Hey, you're the guy who lived in Bumf**k, Nowhere Delaware with no bathroom for years, having to go to the local Wal Mart just to pee.*
SJ: It was a Stop & Shop. I liked that place. It was fine. It bordered on wetlands and the bay and I'm a big nature guy so I loved it. In fact, it was really nice, a community made up of about 35 houses. These wetlands had no sewage system. If your personal sewage system collapsed (mine was a 55 gallon drum), the seepage over time made it just rot away completely. I asked if I could put in a septic system, one of those big concrete things for about $18,000. I was told it would take five years to get a permit but the good news was they were going to install a sewer system. I said, "great, how long will that take?" They said, "We'll have it done within four years." I told them, "I don't want to be in a house with no ability to go to the bathroom for the next four years." It just didn't seem feasible. So I sold the house and moved back to New Jersey.

GM: *But you stayed there for a few years.*
SJ: Yeah, it got a little old.

GM: *I can't get through the night without taking a pee.*
SJ: I could pee right off the front porch. But there are other bodily functions that are not so easy, thus the Stop & Shop came into play.

GM: *(laughing) Did you ever think of a career in stand-up comedy?*
SJ: No, I told you. I don't like people looking at me.

Southside Johnny And The Asbury Jukes

Selected Album Discography

ATLANTIC
- ☐ 81654 At Least We Got Shoes 1986 **$10**

CYPRESS
- ☐ YL-0115 Slow Dance 1988 **$12**

EPIC
- ☐ JE36246 Havin' a Party with Southside Johnny 1979 **$12**
- ☐ PE36246 Havin' a Party with Southside Johnny **$10**
  –Budget-line reissue with new prefix
- ☐ JE35488 Hearts of Stone 1978 **$12**
  –Orange label, no bar code
- ☐ PE35488 Hearts of Stone **$10**
  –Dark blue label, bar code on back cover
- ☐ PE34180 I Don't Want to Go Home 1976 **$12**
  –Orange label, no bar code
- ☐ PE34180 I Don't Want to Go Home 1979 **$10**
  –Dark blue label, most have bar codes on back cover
- ☐ AS275 [DJ] Jukes Live at the Bottom Line 1976 **$30**
- ☐ PE34668 This Time It's for Real 1977 **$12**
  –Orange label, no bar code
- ☐ PE34668 This Time It's for Real **$10**
  –Dark blue label, bar code on back cover

MERCURY
- ☐ SRM-2-8602 Live – Reach Out and Touch the Sky 1981 **$15**
- ☐ 826285-1 Live – Reach Out and Touch the Sky **$12**
  –Reissue of 8602
- ☐ SRM-1-3836 Love Is a Sacrifice 1980 **$12**
- ☐ SRM-1-3793 The Jukes 1979 **$12**

MIRAGE
- ☐ 90186 In the Heat 1984 **$12**
- ☐ 90113 Trash It Up! 1983 **$12**

TEAM TOM

The very beginning of Tom Petty and The Heartbreakers, as a six-piece group, in L.A., 1976. (L-R) Mike Campbell, Benmont Tench, Tom Petty, Jeff Jourard (who reportedly departed after only a few gigs), Ron Blair and Stan Lynch.

ED CARAEFF/MORGAN MEDIA / CONTRIBUTOR / MICHAEL OCHS ARCHIVES / GETTY IMAGES

IN EXCLUSIVE INTERVIEWS WITH HEARTBREAKERS **MIKE CAMPBELL** AND **BENMONT TENCH**, BOTH EXPLAIN HOW TOM PETTY'S LEGACY IS DEFINED BY RECENT BOX SET COMPILATIONS *AN AMERICAN TREASURE* AND *THE BEST OF EVERYTHING*.

BY RAY CHELSTOWSKI

IN THE LATE AFTERNOON of October 2, 2017 I was driving through central Wisconsin with my colleague Kevin Smith. The news just then broke on the radio about Tom Petty's passing. We both almost missed it until Kevin said, "Did you hear that?" The news would quickly become louder. At first the report was speculative. Nothing had been confirmed. Rock radio helped time pass by moving through Petty's extraordinary catalog, inserting what updates they had between tracks. As a lifelong fan of both his band and his music the news shook me to the core. The final news brought everything to a halt and the music world literally gasped. Tom Petty was one of their beloved and his passing struck deep. However, no one could possibly imagine the loss felt by those closest to him, especially his bandmates. In an effort to cope with the grief and loss, this last year became a busy one for The Heartbreakers camp. Over the summer they released a vast compilation of material never heard before from both the studio and the stage, in a package entitled *An American Treasure*. Now, quick on the heels of that collection comes *The Best of Everything*. It's the first career-spanning composite of Tom Petty's hits with The Heartbreakers, Mudcrutch and his own solo work. The 38-track set also includes two previously unreleased songs, which includes the autobiographical "For Real."

Both of these compilations were a labor of love and complement each other in a seamless manner. Whether you were a casual listener over the years or an avid fan these box sets capture the essence of why Tom Petty has long been considered an "American Master." The expansive snapshot of his songwriting skills reveal why his music made such an impact in the moment. It also reveals why the material is timeless and as relevant today as it was upon initial release.

Maybe the most impressive fun fact about this collection is that it's a cross label affair. This truly is a comprehensive "best of" collection that puts everything neatly in one tight, evenly mastered destination. Because of the breadth of material found in both *American Treasure* and *The Best of Everything* one can only wonder what else is sitting in "the vault" waiting to be shared with the world.

Helping producer Ryan Ulyate and Chris Bellman manage through this colossal undertaking were Heartbreakers Mike Campbell and Benmont Tench. The "best of" project was apparently something that Tom himself had long wanted to assemble. Having his two longest standing partners contribute to the process ensured that the final cut would match the ultimate vision that Tom had in mind for the collection.

We caught up with Mike and Benmont to talk about the collection, the lasting impact of Tom Petty's music and what lies ahead for both of them in a musical universe that no longer includes their boss, partner, inspiration and brother.

THE BEST OF EVERYTHING, the first career-spanning collection of all of Tom Petty's hits with The Heartbreakers, his solo work and Mudcrutch, will now be released on March 1 via Geffen Records/UMe. The 38-track set also features two previously unreleased tracks, including the collection's lead single – an alternate version of the title track, which restores a never-heard second verse to the song that was originally recorded for the Tom Petty and The Heartbreakers' 1985 album, *Southern Accents*.

The Best of Everything will be released simultaneously as a 2-disc CD box set, featuring deluxe packaging, and a 4-LP edition in both black (above) and clear vinyl. The collection also features an essay on Tom Petty written by Academy Award-winning screenwriter, director, author and journalist Cameron Crowe. All 38 recordings on ***The Best of Everything*** have been newly mastered for this collection from the original stereo master tapes or digital files by Chris Bellman at Bernie Grundman Mastering, with supervision by Ryan Ulyate.

GOLDMINE: *You both compiled the* An American Treasure *collection that was released in the summer. How does this collection* The Best of Everything *complement/contrast that?*

MIKE CAMPBELL: Well, it's more of a hits package for people who maybe want them all on one disc or who had never heard them all. With *American*

"One of the things I like about having the extended greatest hit package and the *American Treasure* box set together is that they say, 'Look at the depth and the breadth here.'"
— Benmont Tench

Treasure we dug deep and looked for songs people had never heard before. If you like us you probably have heard some of them before, but there's one new song on there. With the timing we just thought it was important to have something out there that represented Tom's best songs.

BENMONT TENCH: I regret that the last Heartbreakers tour was like a greatest hits tour. One of the things I like about having the extended greatest hit package and the *American Treasure* box set together is that they say "look at the depth and the breadth here."

GM: *Apparently this* Best of Everything *package was a project that Tom was very interested in before he passed. How did that guide the process?*

BT: Well, he never talked to me about it and I probably wouldn't have been involved. He probably would have just done it with Mike and Ryan (Ulyate). But after he passed away, the point of both of these collections became about how The Heartbreakers always wanted to maintain a high standard and not go for the cheap shot. We certainly never wanted to exploit the fact of his passing but really wanted to put something together that would make him go, "This is up to my standards. This should be like this." It was "what would Tom think?" And if something hadn't been released it was a matter of "Ok, well maybe he didn't put this out for a reason." However, if we said, "Tom give this another listen. Don't you think people should hear this? Is this something he would have given a second listen to?" An example is "For Real." He would have said "Yeah, you know people should hear this." People should hear the unadorned version of "Best of Everything" with the extra verse that Robbie Robertson took out when he went to rework it for *The King of Comedy* soundtrack. It made the song flow in a different way, kind of made it "a record." I think for me, and I know that for Mike and certainly for all of us, that this is something that Tom would have wanted.

GM: *How were the hits assembled? What was the criteria used to make the cut?*

MC: Well, it was awkward at best because he's not here. But the criteria that I personally used was that I imagined Tom sitting next to me. I'd kinda ask him, "Yes or no?" And then I'd go by my instinct as to what he would have wanted.

BT: We wanted to show him off, both him and the band. But especially him. I think initially we were only talking about one set, but it might have always been two. We sat down in Mike's studio with Mike, Adria Petty and Ryan the engineer and we threw out song titles and wrote things down that we thought were just special; whether they were hits or not. Songs we thought people might have missed and we put together a confident list of tons and tons of songs. And out of that came *American Treasure* AND this. There was the notion with *American Treasure* that "maybe you didn't hear this" or "certainly you didn't hear this version." Also, to spotlight that, you haven't heard this unreleased Heartbreakers track. Well, there's a lot more of that. Maybe in the future we can spotlight just the *Wildflowers* album or just the *Hypnotic Eye* period. That was kind of the purpose of *American Treasure*. Things that were familiar and things that weren't, that were unknown. This guy was so good, there was so much going on, and he was a wonderful very special writer. This one (*The Best of Everything*) is the first opportunity to get the songs from both record labels, MCA and the Warner Brothers years, all out in one collection so you don't have to go, "I have to get this one, then that one, etc." It's more for the casual fan although it's a ton of songs. It's to give an overview of the more familiar stuff and throw in a few new things like "The Best of Everything" unedited, and the final song "For Real."

MC: Not to pat myself on the back — because I'd pat Tom on the back if he was here — over the years we have always tried to treat the fans fairly financially. Even with ticket prices. We kept our ticket prices way below what we could have charged. We did that specifically for the reason that we never wanted to price ourselves out of our fans. It was the same with the recordings. You shouldn't have to buy five different box sets to get all of the songs you like. That was kind of the idea; just put them all in one thing that spans the whole career. It's a long career — almost 50 years. We put all of the different recordings from different eras together. We remastered them so that it all flowed well and that all of the levels were the same. We wanted everything to sound like the same program.

GM: *Is there a trove of material out there that remains unreleased? Any future plans you can share?*

C FLANIGAN / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

MC: I'm planning on it because there's stuff that's valid. Definitely some live stuff. I know that there's a whole record from the Fillmore West that we did in the late '90s. We played there for like a month and did a lot of covers and deep tracks. We had a great audience and recorded every night there, 24 nights or something. So I know there's an album there of some really great performances. I would like to see that come out as a package on its own, *Live at the Fillmore*. There are still some "recorded things" that haven't surfaced yet. Eventually we will get to all of them that we think are valid — and that Tom would have approved of — and share them with everybody.

BT: We have so much unreleased material that's fantastic. Completely unreleased. The demo tapes from my parents' living room with Mudcrutch live on two tracks that got us the record deal in the first place. We have that and I'd say about a third of that is really stellar. We have almost an entire alternate record which is from the same time as *Hypnotic Eye*. We have stuff all through that period. That's the purpose of *American Treasure*. Did you ever hear the song "You Can Still Change Your Mind"? Did you ever spot this song version deep in *Hard Promises*, or the *Wildflowers* album?

I don't think that there would be *An American Treasure 2*. My hope would be to do something that pays attention to a certain period of the band. I don't know what anyone's plan is for that kind of thing. It's just a dream of mine. I know that there's a lot that had to be left off of *American Treasure*. With (*Best of Everything*) there had to be a comprehensive set. Everyone deserves one. The years we were with Shelter and then MCA, those years are pretty much bookended by the first album with "American Girl" and "Breakdown" and the *Into The Great Wide Open* record. The Warner period begins with *Wildflowers* and ends with the second Mudcrutch record. That's a lot of stuff!

GM: *Is there any unreleased Traveling Wilburys material? Was that period ever considered for this collection?*

BT: No, because I think that The Travelling Wilburys are their own thing, its own band. That's for The Wilburys to deal with. This is all from the Heartbreakers camp so we wanted to make sure to have the great solo stuff — to have that represented and to have the Mudcrutch stuff as well.

MC: We discussed that but we figured that that's a separate entity. I don't think that there were any songs there that Tom wrote on his own. They were group compositions and that would require permission from everybody from that group. They probably have some plans for those recordings of their own, completely separate from The Heartbreakers.

BT: When you think about it, he had all of this stuff with The Heartbreakers. He had a solo career, the stuff with Jeff (Lynne). This was all we could bite off!

GM: *When I last saw you guys it was at the Beacon in 2013. You opened with an amazing version of "Steppin' Stone." Are there any covers that you did live that you wish you'd cut in the studio as well?*

MC: We'd do a cover because we had all grown up with the same roots and we all liked the same things. We all liked that version of that song — the Paul Revere (and the Raiders) version, not The Monkees. Any cover we would do was because someone would have brought it in and we would all understand it. We already knew the song. We would listen to the record again and then do it our way. It was always fun because we grew up on those songs.

BT: We would do the Raider's "Steppin' Stone." The Monkees did a great version too — even though it may be The Wrecking Crew actually playing on both. But we kinda leaned toward the Raiders as far as that song goes. In fact, I think I learned the song off their record.

When they did *Full Moon Fever,* for some reason the label didn't hear a single or thought the record was too short. So they went back and cut "I'll Feel a Whole Lot Better." With Tom and Mike, the writing was so strong. Why would you waste the space on a record with a cover when you can do it live and get a great version for a live album, like "Don't Bring Me Down"? Or you could put it on a B-side of a single — back when there were B-sides. That was a lot of fun. Like "I Fought The Law."

"Over the years we have always tried to treat the fans fairly financially. Even with ticket prices. We kept our ticket prices way below what we could have charged."
— Mike Campbell

I know that we tried to cut a great Dave Clark Five song called "Come Home." We tried to cut that in the studio because had been doing it live. We also tried "The Image of Me" during the *Southern Accent* sessions. We made it kinda like "Whole Lotta Shakin Goin' On." Dave Stewart was producing the album but Denny Cordell came back and produced that song the way he had produced "Breakdown" and "American Girl." Like old school!

GM: *With compilations like this, you mine the vaults, you re-listen to many songs, outtakes, etc. Is there a lyric, a riff, a particular phrase, a chord voicing,*

JEFF KRAVITZ / CONTRIBUTOR / FILMMAGIC, INC / GETTY IMAGES

TOM PETTY
AN AMERICAN TREASURE
Reprise

★★★★★

The aptly titled *An American Treasure* is an illuminating look at the musical genius of the late Tom Petty, spread over four CDs (and 60 songs) worth of previously unreleased songs, live tracks, alternate versions, rarities and under-appreciated album cuts. Curated by a team that included Petty's wife, daughters and longtime bandmates Mike Campbell and Benmont Tench, it's a deep dive into all corners of Petty's illustrious career.

Many of the tunes on *An American Treasure* showcase what a kickass band The Heartbreakers were: the previously unreleased 1984 rocker "Walkin' From the Fire" (which featured some lyrics Petty would later repurpose on another tune), 2012's bluesy workout "Two Men Talking" (which missed the cut for *Hypnotic Eye*), and a live rendition of the ZZ Top-influenced "Saving Grace" from 2006 all feature the band's trademark ensemble playing, peppered with just the proper amount of give and take. Other standout upbeat numbers include 1982's previously unheard "Keep a Little Soul," which sounds appropriately soulful from the '70s-influenced guitar arpeggios to the semi-shouted backing vocals; and a Chuck Berry-ish ditty, "Lonesome Dave."

Other tracks prove that Petty was a first-class tunesmith: 1976's supremely melodic "Surrender" sounds like it could have hit the Top 40 given half a chance, yet it wasn't even released at the time (power popper Phil Seymour released a fine version in 1982); "I Don't Belong" (another previously unreleased cut, from the 1998 sessions for *Echo*) borrows a bit from "Runnin' Down a Dream," but stands out as a perfectly pleasant pop song on its own; and an early take of 1987's "King of the Hill" (with Roger McGuinn) is fed by the Byrdsy guitar chime that Petty loved so much. 1998's "Accused of Love" is another choice cut, an easygoing classic that harkens back to *Full Moon Fever* and rescued from relative obscurity. (Speaking of *Full Moon Fever*, there is also a 1984 demo of "The Apartment Song" with Stevie Nicks, recorded a full five years before the officially released version.

The set is also highlighted by plenty of quiet, reflective numbers which take on an extra poignancy after Petty's untimely death: a dramatic live version of "Southern Accents" from a 2006 hometown gig in Gainesville, FL, a heart-tugging alternate take of 2002's "Like a Diamond," and delicate live readings of "Insider" and "Two Gunslingers" are just a few of the pearls that help to make *An American Treasure* one of 2018's finest archive releases.

– John M. Borack

that to you stands out as a quintessential TP moment?

MC: There's one song that always comes to mind, that's "American Girl." In my opinion we were making that first record, recording different grooves, different guitar sounds and when we hit that song the soul and the harmonics and the arrangement, the performance — that's when we all kinda felt, well, that's us! Nobody can do that better than we can. That's our thing. At the time we wanted to do it with a 12-string but we didn't have one. We simulated a 12-string with a 6-string. Later on when we got a 12-string, on the second album, we started using one with songs like "Listen To Her Heart." With "American Girl," not having a 12-string forced us into the sound that we found and I think that song defines the way Ben and I play together, and the way Tom writes. The way Stan (Lynch) and Ron (Blair) were pumping really hard creating a lot of energy. There's a lot of "oak" and "angst" and all of those things. I think we just nailed it on that song and it defined us. It also has "youthful adrenaline" and so much excitement — you can just feel it. I think Tom too in his singing realized, "Hey, this is me! I can tap this character." That's special and it really gets your adrenaline pumping. I get that every time I hear that song. My hair stands up on my neck.

BT: I don't know. I think that it changes from time to time for me. There are beautiful songs on *Echo* that are achingly heartbreaking. Terribly sad songs. But there are also uplifting songs on *Echo* like "Gainesville." There's a fair amount of variety. Like if you go to "Room at the Top," it has a mournful folk music kind of thing. At the top of the song before the beat comes in its almost like *Automatic for the People*. Then the drums come in and it's almost Led Zeppelin.

"Mary Jane's Last Dance" is just fantastic. "Refugee" is pretty much straight where we were then. But what can you say about "American Girl"?

MC: You reminded me of something I've never talked about. The first time we went to England we are on tour and we

are playing Liverpool. A girl comes up and she goes, "I love 'American Girl' but why does she have to die?" I said, "She had to die TRYIN'!" Tom got a lot out of a very few words that can be interpreted differently by different people. That's a real gift.

BT: You have to evolve and we did. We are kind of classicists in form. In general the classic '60s pop song — and we were kind of conservative musically in a lot of ways. But "American Girl" is a very strange sounding single, even for the time.

GM: *Have you ever been surprised by one of your songs quickly charting and becoming a hit?*

MC: That's a good question because I think they all kinda surprised us. To be honest, we never attempted to write something that was going to chart. We can't even think that way. I actually remember it the other way around where we turned in *Full Moon Fever* to MCA at the time and they said, "Go record a hit. We don't hear any here." That's why we put The Byrd's cover on that album because they wanted a hit. And of course there ended up being several big hits from that record. On any album you might think, "Well, these songs definitely aren't hits because they are just grooves or side songs." With "Stop Draggin' My Heart Around," we thought that that might connect, but you never know. We always were kind of surprised and happy when it happened. Having said that, when (producer) Jimmy Iovine heard "Refugee" and "Here Comes My Girl," he just threw down his wallet and said, "I don't need to hear any more songs. Those are two big hits."

GM: *You've both done a lot of session work. Have you worked with any band where the chemistry reminds you of The Heartbreakers?*

MC: I think Fleetwood Mac has that because they've been together for so long. The Heartbreakers is the perfect example of "the sum of the parts is better than any one person." I've played a bit with Fleetwood Mac recently and I feel that with them — especially the more we play together because that rhythm section has been together for decades — their musical telepathy and dynamic feel reminds me a little of The Heartbreakers. The Heartbreakers were their own band, one of a kind really.

BT: There have been a lot of sessions that I have really enjoyed but I don't generally think in those terms. When I'm doing a session I'm thinking about what I can do that's best for the song. Usually I fit really well because I think that the people who ask me to play ask me to play on the right stuff. Every band has a different dynamic.

MC: Most bands break up. Egos or romances break up the brotherhood. It's a miracle to keep a band together for decades. I'm really proud that we maintained our integrity and musicianship for quite a while. There's only a few other bands like the Stones that have stuck it out that long and still have that original spark. I'm proud that we had that.

GM: *Can you talk a bit about the creative process that the band embraced?*

BT: What was great in the studio about this band is that we were all initially from the same hometown. The guys that joined later understood too because they basically came from the same musical background. When Mudcrutch got out here we really couldn't play in the studio. (Producer) Denny Cordell spent a fair amount of money trying to help us learn. He sent us to Tulsa where Shelter Records had a studio and where we cut some of the stuff on *American Treasure* like "Lost In Your Eyes." But the band broke up. By the time that we laid down the first Heartbreakers record, Denny Cordell was there again. He might be lying on a couch smoking a hash joint, then we would share the tape in playback and he would lean up at moments and say, "There! Listen to that. That's the thing. Do that for the whole song." He was brilliant. And at parties at his house, Denny would put on great records just for the fun of it. There would be something on and someone would say, "That's incredible, what is that?" He'd say "Jerome is the maraca player on this. Listen to the shakers on this. The shakers are what make this song." So we had schooling like that!

After we made the first record we still didn't really know what we were doing. We were instinctively a really good band and we would get guidance from whoever was producing, for sure. But as Tom wrote a song on the piano he would show it to me and say, "Play it like this," because that was the heart of the song. On a song like "Don't Do Me Like That" or "Breakdown," I'd play the piano the way he played it. Mike brought in "Refugee" and it had kind of a Latin feel. But when they counted it off we did what's on the record because that's what came naturally.

GM: *Tom Petty is really considered an "American Master" when it comes to writing. What was his regimen like?*

BT: I know that Tom wrote "Free Fallin'" as a lark. But when you're writing something you don't necessarily know what you're writing, "Free Fallin'" is a pretty sad story. It's fun to just sing along and go "Ventura Boulevard!" and get a chuckle. But "she's a good girl and he's a bad boy because he doesn't even miss her" — well, damn! That's a little dark! Yeah, it's funny, too. "There's a freeway running through the yard"! There's a lot of stuff going on here. He's really interesting because his contemporaries, Bruce and Elvis Costello, are exceptional songwriters, too. Both tell a story in great detail. I'm friends with and work with Ryan Adams from time to time. He can also tell a story with great detail.

Bruce had all of these stories to spin and Elvis is just brilliant with the joy of words and the meaning underneath them. Tom would write a song with two or three verses of four lines each and you got the whole picture that way. To me it's just a miracle and one of the ways he stands apart. He kinda comes from some of those Brill building writers, or maybe from Leiber & Stoller. He's really good at just a few brush strokes.

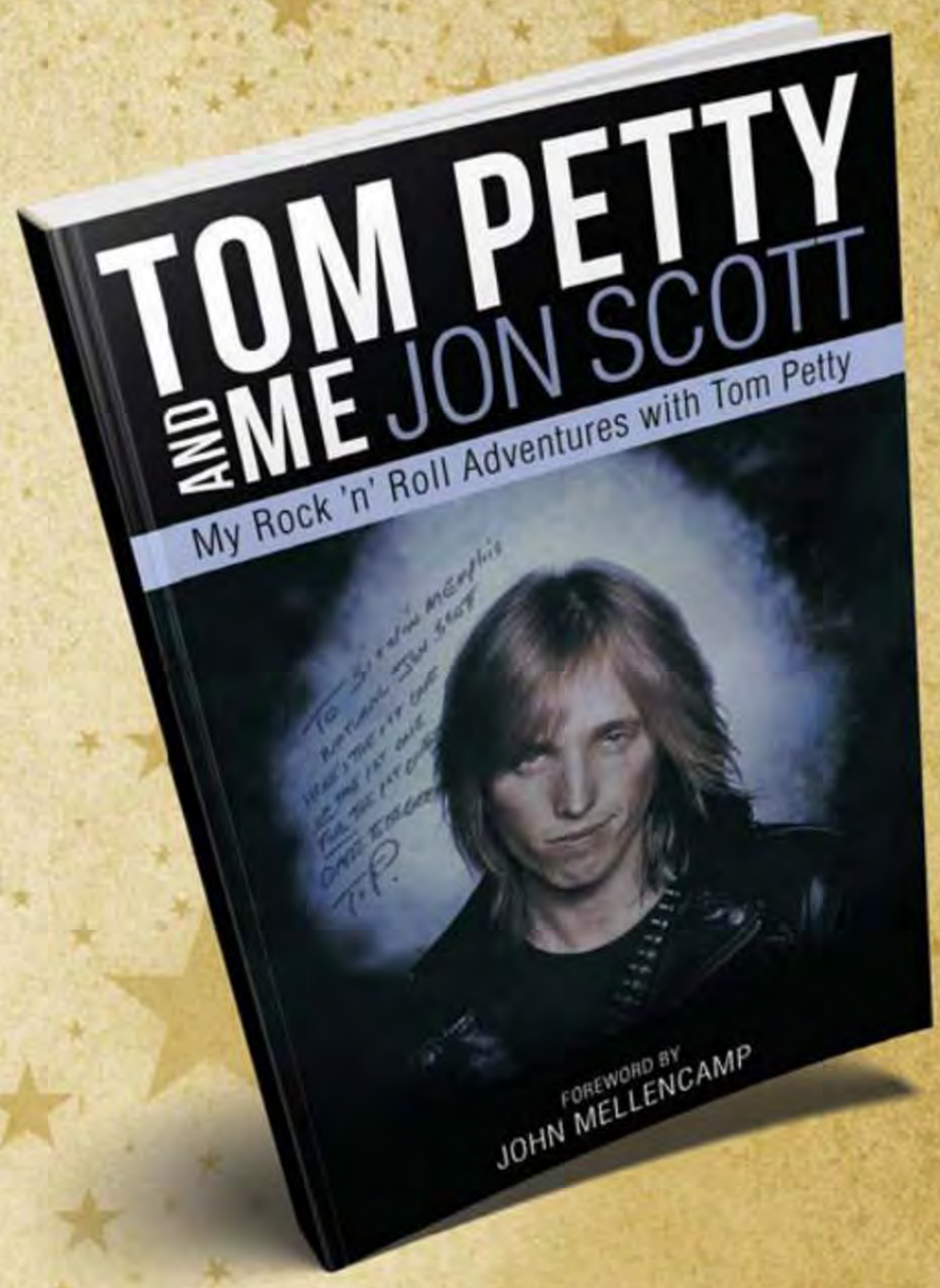
When it comes to Bruce, "Thunder Road" is a long song but you are not going to find a better opening line than "The screen door slams, Mary's dress waves." That's Tom as well with "Oh

TOM PETTY AND ME

JOHN SCOTT: MY ROCK 'N' ROLL ADVENTURES WITH TOM PETTY

CB Publishing (Paperback)

★★★★



Jon Scott was the head of album promotion for MCA and ABC Records in the 1970s, and as he details in the entertaining *Tom Petty and Me*, he was a true believer in the power of Tom Petty's music from the time he discovered an unmarked copy of Petty's debut album in an office closet at ABC in 1977. This bit of fortune led to Scott championing Petty and the Heartbreakers as "the future of rock 'n' roll" to anyone who would listen. Of course, this was met with resistance from the higher-ups at ABC (as well as radio folks), as the album had fared poorly upon its release eight months earlier. (Scott had been relieved of his duties at MCA after spending too much time and money attempting to promote another no-name "lost cause"— John Cougar, who penned the foreword for the book.)

Scott was told that radio stations saw Petty and the Heartbreakers as "just a punk rock band without a future," mainly due to the album cover image of Petty in a black leather jacket with bullets slung across his shoulder. But Scott knew this was not the case and began his quest to bring Tom Petty's music to the masses, which he eventually managed to do through sheer tenacity and perseverance, changing the course of both of their lives.

Tom Petty and Me details Scott's trials and tribulations while navigating the world of radio programmers, DJs, music consultants and the like, all the while holding on to his firm belief that Petty and the Heartbreakers were everything that rock 'n' roll should be. The tale is written in a breezy, conversational tone and includes some hilarious passages, including Scott's first meeting with Petty backstage at the Whiskey A Go Go, which didn't go well (to put it mildly). There isn't much dirt to be found (thankfully), aside from numerous references to Scott and Petty smoking pot; the bulk of the book focuses on the friendship between the two men and is quite engaging. (For example, the sections that discuss Petty's generosity and the holiday parties/jam sessions/softball games he hosted are heartwarming; the photos of Roger McGuinn and Jeff Lynne — on drums — jamming with Petty are cool as well.)

Other humorous bits include Petty's fascination with fax machines circa 1988; he and Scott would exchange faxes and marvel at the then-new technology, and Scott includes nearly 30 pages of Petty's faxes in the book. A chapter regarding Petty's first solo record, 1989's *Full Moon Fever*, discusses how "the suits" at MCA Records initially felt there were no hits on the album; ironic, in that the record contains "I Won't Back Down," "Free Fallin'" and "Runnin' Down a Dream," three very successful singles.

Tom Petty and Me is a rather brief (189 pages) but enjoyable read that provides a unique perspective on Tom Petty's career that only Jon Scott could provide. The only downside is that most of the photos are presented in extremely low resolution.

–John M. Borack

baby don't it feel like heaven right now." You've got to open a song with something that will bring people in. Or open a record with a sound. With every Beatles record you know what song it is because there's a sound not just some drum beat, like the opening of "A Hard Days Night." You know exactly where you are. "She's an American Girl raised on promises" is like "Ok, tell me more!" Elvis with "Accidents Will Happen" and "Well, I just don't know where to begin..." These guys are like Irving Berlin. I always thought Tom was under-recognized for the depth and the care that he took. He never took his songwriting lightly. He might write something funny and silly. But he would rarely do something for the sake of a rhyme.

GM: *How much did outside contributors influence the band's sound?*

BT: Over the course of 45 years of course there are instances where you break it down. I know, because I worked a lot with him, Rick Rubin would say, "Let's break this down to this. Let the drums do this. Play less on the piano. What if you have just one guitar and don't double it?" Really specific. But Tom, while he would get in there, I think he generally thought that the band understood how to play his songs. I think we had a really good musical trust between all of us.

GM: *What was the band dynamic like, especially in the studio?*

BT: I got frustrated with Tom at some points because I really love playing Hammond and I think that the Hammond shines really well with what he does with Mike. Not all of the time but every now

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and then there would be a song and I would start playing Hammond on it and he would kind of blanch to say, "No let's not put Hammond on this one." And I know that it was because it was too familiar. We had made that sound before. Me? I'd be like, yes but it's the right sound for this. However, him and Mike were producing at that point and they did a really good job. God only knows if we would have gotten out of Gainesville (without them).

MC: On the album *Mojo* I had just gotten a '59 Les Paul. Tom came to me and said, "I want to make a whole album around that sound." That was his inspiration. We had always been this jingly-jangly Byrds, Rickenbacker band. Tom said let's go in that direction, tap that space and see what we can come up with. That's the only time there was any discussion other than the song is always first. It still is.

With the first Mudcrutch album I went in on the first day and I played a Telecaster with a string bender — which I love and never use that much. I was intending to record a record using a plethora of different guitars. I'm gonna try them all. After the first day Tom says, "I want you to play that guitar on every song. That's the sound of Mudcrutch." And we did. We always have fun, no matter what we were doing.

BT: I think that we were always much better live. I think that Tom thought so too. Ryan went through everything and found great live stuff. The thing I always come back to with any of this stuff is that I was a fan whose best friend was a roadie for this band called Mudcrutch. And he said, "You've got to come see these guys." I went and saw them and I was like, that's the guy who used to work at the music store. He always seemed kid of dangerous although I had never even spoken to him. He was 15 and I was 13. So it was like, "Wait, it's THAT guy." I started following Mudcrutch around because my friend would tell me about fraternity parties they were playing and say come on down. Eventually I sat in with the band that I was a fan of and became a member of what would become The Heartbreakers. I come at it all as a fan. Even when we were making a record we were all pretty much fans. We all loved the way that he wrote and we loved the sound that we made together.

GM: *The Bogdanovich doc (*Runnin' Down a Dream*) seems long enough at four hours to be comprehensive and exhaustive. That said, as a big fan of Stan Lynch I didn't think it was particularly fair to his contributions. But is there anything that you feel Bogdanovich got wrong or left out?*

MC: I am, too. I'm a huge fan of Stan Lynch! When I hear his old recordings, I'm always so happy that he was part of the band. I just heard a song of his the other day and I never really keyed in on this before. On *American Treasure* there's a version of "Here Comes My Girl." At the end the band is playing out and there's an amazing drum part. Just duh-da-duh, a great snare role he put in there. In the early days he was very important to all of those records and live he was a monster.

BT: The Bogdonovich films was a lot of history. I really loved it but it had some glaring omissions. For example, I think that Danny Roberts was in Mudcrutch for a few years and they just left him entirely out of the film. Entirely! I'm not sure why. I'm not sure if it was Peter's decision or not.

GM: *While you weren't a band like Queen or Journey fronted by big theatrical voices, you could go on the road with your material like the Dead or the Eagles have, using a known fan to front The Heartbreakers. Ryan Adams, Jason Isbell or Nathan Folwill come to mind. Is that an option?*

BT: I get really well-meaning fans who ask, "Why don't you get so and so and go out and do the songs?" I don't know how to play without Tom. I've played with a lot of other people and have done a lot of session work but The Heartbreakers without Tom at the center, and his guitar playing... it's not the same. He was a member of the band. He didn't hire a band. He was working on a solo record after Mudcrutch and Stan Lynch and I put together a bunch of musicians from Gainesville who we knew to do demos. I think the only one in the gang that I didn't know might have been Ron Blair. Tom said that he didn't want a solo career. He wanted a band. So we were a hired band, we were a bunch of guys from Florida who had all played together. It was a totally organic thing. He is the rhythm guitar player and lead singer in a band called The Heartbreakers.

MC: It's a very good question and I respect and God Bless all of the guys you mentioned but there's only one Tom. The scar is still kinda fresh to me. The thought of doing that is just so far beyond any concept that I can't even entertain the idea. No one could do that and I don't know how that would evolve or become an option for me. Definitely not right now. Maybe it's grief but I can't really entertain that question.

BT: There's all of these great people. But the thing about it is that right now for me I like the noise that we made. Nobody made that noise except Tom. You know, it's like Chuck Berry makes a certain sound when he plays. Keith Richards plays Chuck Berry great but he doesn't sound like Chuck Berry — he sounds like Keith Richards. And I have heard people ask, "How long can this band do it? Why are they still going out (on the road)?" Well you know what? It's not because you're too old or your leader passed away and you got someone else to fill their shoes. It's because you've been making this sound for all of your life and how can you not? Are The Rolling Stones too old? Hell no! They just want to make that noise together. The Grateful Dead with John Mayer or whoever? If they want to play together and make the sound, to have the joy, then they should. If the guys in Queen want the pleasure of playing together then of course they should. What are we gonna do? I have no idea. Right now I can't see playing Tom's stuff.

GM: *My 13-year-old daughter asked me a great question. Was Tom Petty a "Heartbreaker"?*

MC: Oh yeah! He's the number one Heartbreaker. I mean as a band member, not as a human being! (laughs). He was

IN the band. That's why to set up and play without him doesn't feel like the band. He's definitely one of us.

BT: Absolutely! Here's the thing about the name. There are two reasons for his name being first. I'm not sure if the decision was made before or after we learned that Johnny Thunder had a band called The Heartbreakers. I do know that after having been in Mudcrutch I'm pretty sure that he wanted to make clear that there was one chef, there's one cook, there's one chief, there's one guy in charge. He may even have been thinking, if this band doesn't pan out at least they'll know that it's me. I won't be some anonymous guy who was in a band.

GM: *On your FB fan page, Mike, a picture was posted of you playing George Harrison's custom "Rocky" Strat — his first Fender guitar and one that he never parted ways with. What guitar is YOUR prized possession, your "Rocky"?*

MC: It's my '59 Les Paul or my Fender Broadcaster. Those are the two oldest guitars that I have and the most valuable. And they're the best sounding guitars. They're so valuable I won't take them on the road. But yeah if the house burned down I have already given everyone instructions to save the Les Paul first. It's the only guitar that I have that I always put back in the case when I'm done playing it, and I put it in a foot locker by my bed.

GM: *Mike. you played The Mint (club in L.A.) after Tom passed with your band The Dirty Knobs, and only played one Heartbreakers track. It was a Dirty Knobs concert not a Tom Petty tribute. How did that help with the healing process? Benmont, how did you process the grief? Did performing live play a role?*

MC: I would never do that. I have too much respect for my brother. I will never do anything to taint his integrity on any level. That was a moment where there was an elephant in the room and it was nice to just acknowledge that he was gone and that I still loved him. We weren't trying to monkey the Heartbreakers. No way.

THE FIVE GREAT
TOM PETTY SINGLES

BY JOHN M. BORACK

One of the most iconic purveyors of pure, unadulterated rock 'n' roll of the past 40 some-odd years, Tom Petty amassed a load of top-notch tunes (both solo and with the Heartbreakers) that have deservedly found their way into the collective consciousness of music fans around the globe. Although Petty would see 16 of his singles hit the *Billboard* Top 40 singles chart, only two – 1979's "Don't Do Me Like That" and 1989's "Free Fallin'" – would reach the Top 10. This, of course, speaks more to Petty's strength as an album-oriented artist than to any lack of "hit" quality of his songs. To wit: Petty broke into the Top 10 on the Mainstream Rock (aka "Album Oriented Rock") chart 24 times, with 10 of those tunes climbing to the top spot – and the Mainstream Rock chart wasn't even a thing until 1981, five years after Petty's debut album was released.

In any event, Tom Petty gave us several singles that sparkled with melodic inventiveness, rock-solid musicianship, and more than a little rock 'n' roll attitude. Here are five, in alphabetical order, with a caveat that these are not necessarily "the best" or "the greatest" – just five superb songs.

1. "Accused of Love" The fifth and final single from 1999's *Echo* LP, "Accused of Love" harkens back to 1989's *Full Moon Fever* with its splendid pop song simplicity. Gusts of acoustic and electric guitars propel the tune, which also has a slight country-ish tilt to it. One of Petty's catchiest later-period tunes, it sadly failed to chart.

2. "American Girl" If one were forced to choose Tom Petty's "signature song," this would no doubt rank high on most people's lists. Petty and Mike Campbell's twin guitars ring like church bells, Stan Lynch's drums kick hard, the backing vocals (by Shelter Records labelmate and friend Phil Seymour) soar into the stratosphere, and Campbell's lead guitar on the outro is rock star-worthy indeed. A near-perfect melding of The Byrds and the burgeoning new wave scene, it inconceivably failed to make the U.S. top 100, but did manage to sneak into the lower reaches of the Top 40 in the U.K. in 1977.

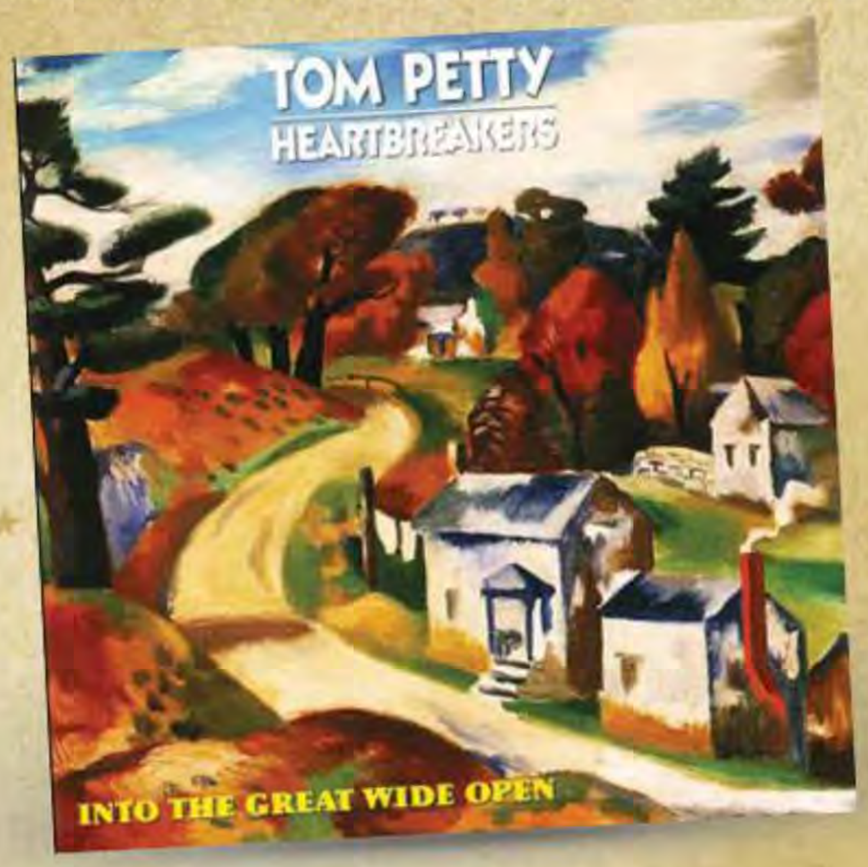
3. "Free Fallin'" Petty's highest charting single (peaking at No. 7), "Free Fallin'" would go on to become one of his most enduring songs, as well as an in-concert favorite. It's littered with Los Angeles-area references (Ventura Boulevard, the City of Reseda, etc.) alongside some vivid lyrical imagery that was brought to life in a music video that was shot on location in L.A. and environs.

4. "I Need to Know" An early tough-as-nails Petty pop-rocker, this one stalled just south of the Top 40 in 1978. A shining example of the power pop genre with its forceful guitars and memorable melody, it's a brief (2:26) ditty that's highlighted by an urgent lead vocal and a typically tight instrumental attack from the Heartbreakers.

5. "You Don't Know How it Feels" Petty's final top 40 hit was the first single pulled from his 1994 *Wildflowers* album, and topped out at No. 13 on the *Billboard* Hot 100. It's an affecting, bluesy tune with a simple drumbeat, bursts of harmonica, and a double-tracked Petty vocal on the chorus. It also sparked a bit of a controversy when the line "let's roll another joint" was edited in a variety of ways for both radio and music video channels. The video itself shows a close-up of a weary-looking Petty singing the tune while all sorts of random, bizarre images are shown in soft focus behind him.

TOM PETTY
AND THE HEARTBREAKERS
SELECTED ALBUM DISCOGRAPHY

From Goldmine Record Album Price Guide - 10th Edition



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☐ 2-8021 Pack Up the Plantation – Live! 1985 **$18**
☐ 5486 Southern Accents 1985 **$20**
☐ 37143 Tom Petty and the Heartbreakers 1982 **$15**
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BT: I have been playing solo shows, getting ready to make another solo record. Just solo piano or else with my friend Sebastian playing upright bass. I play Tom's songs in that context. I don't really plan it or I find a really obscure one to play. But it's not like I'm making it part of the show or anything. I also cover Joy Division. They're great songs. And if he was my friend, or adversary, or boss, or hero or whatever he was that's relevant AND irrelevant. Sure it adds a depth if I play it. But I can't be in a room with Mike, Steve (Ferrone), Ron and Scott (Thurston) without Tom. I can't walk into that room right now.

GM: *After* "The Best of Everything *promotion" what's next for you both? Mike, Fleetwood Mac?*
MC: I'm in an alternate universe without my brother. I'm just taking things as they come. I have some touring to do with the band that I joined. I wasn't expecting to do that. I have my own band which I was expecting to pursue, which I'm still going to do, The Dirty Knobs. We recorded an album that's almost finished. As soon as this other touring ends I'm going to dive straight into that because I think we've got great songs. It's a much smaller scale than I'm used to doing but I'm looking forward to that.
BT: The Fleetwood Mac connection came through Jimmy Iovine and Stevie (Nicks). In 1978, I think we cut a track with her called "Outside The Rain" that wound up on her first solo record. A couple of years after that we cut "Stop Draggin' My Heart Around." We all love Fleetwood Mac.

GM: *What excited/disappointed Tom about the current state of rock and how might that have shaped the music you would have made moving forward?*
MC: Our approach is the same. We're a guitar band with Benmont in the band, God bless him! All we think about is songs. If the song comes in and the song is good, we pick up our instruments or whatever is close by and play it. I think one reason we have the legacy that we have is because Tom was an amazing writer. The songs kept coming in. I think what I will the miss most is not hearing what songs he would have written over the next 10, 20 years. We'll never know but I'm sure that's what he would have been doing, writing.
BT: As I recall he thought highly of Jason Isbell. I know that I do. I remember even when Jason was in Drive-By Truckers that Tom thought highly of his work. There's a theory about rock 'n' roll, that its kinda going the way that jazz went, moving more to smaller venues — where the interesting stuff in general HAS moved to. There are people who should be playing The Staples Center here that are playing The Greek which is a decent-sized venue but much smaller. I don't agree with all of the choices that the Hall of Fame makes. I certainly think that they were right to bring Public Enemy in. That's rock 'n' roll to the core. Rock 'n' roll isn't going to go away. And the guitar? Pete Townshend said maybe 35 years ago in an interview that the guitar was going to go away. That it was completely done. And here is Pete still playing away. (laughs) The most important thing are songs.

I don't think Tom was thinking about where rock 'n' roll was going. I think that he was thinking, "What am I gonna write today and how GREAT can I make it?" ●

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